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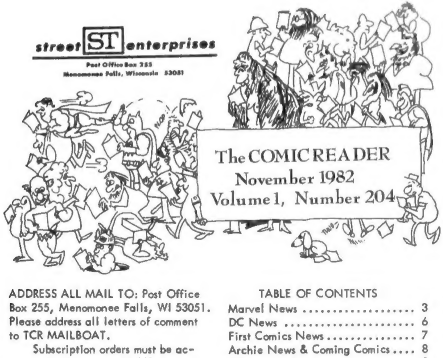

# The COMIC READER
## November 1982
## Volume 1, Number 204

OUR COVERS: A character who has rarely appeared on our cover, Captain America, appears just in time for Labor Day (who better than Steve Rogers, the man who's rarely had a job in his entire career) courtesy of Bill Sienkiewicz and Bob Layton. And on the back cover: Phoenix, before she got dark, by Terry Austin. Both are © 1982, Marvel Comics Group.

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# Marvel News

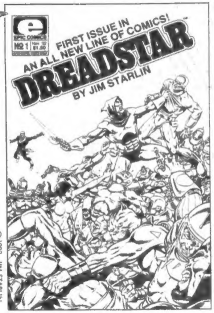
Summer is the time of year when comics sales are up, and in order to take full advantage of it, the comics companies often release previously unannounced books with little or no advance publicity or warning. Such is the case with Marvel this year.

Appearing last month with no advance word were MARVEL MOVIE SHOWCASE #1 and MARVEL MOVIE SPOTLIGHT #1. The former reprints the first three issues of STAR WARS, and is followed by a second issue this month reprinting the last half of the movie adaptation; the latter is a straight reprint of the RAIDERS OF THE LOST ARK adaptation from last year. Both films have been reissued this summer.

Also out last month was MARVEL TEAM-UP ANNUAL #5, which was skipped in our coming comics listings.

Out next month is a one-shot direct sales book, THE OFFICIAL MARVEL NO-PRIZE BOOK, a collection of the most embarrassing errors of logic, continuity and good taste made over the years since Stan introduced the Fantastic Four. Edited by Jim Owsley and written by Roger Stern and Steve Grant, Bob Camp and Vince Colletta handle the art, which features Stan Lee as host.

The Marvel specifications series has been expanded to twelve issues edited by Mark Gruenwald, and the official title is THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE. Like the no-prize book, it will be direct-sales only and will cost $1.00. According to Gruenwald, it will be 90% new material, and in alphabetical order for easy reference. Josef Rubinstein will handle the inks on most of the series, and the wraparound covers on each issue will comprise one huge mega-poster when assembled. Ed Hannigan is the designer of the cover/poster. (And Gruenwald interjects "an' it ain't nothin' like DC's History project...so there!")

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Out this month will be the first in the six-issue mini-reprint series of the Jim Starlin WARLOCK stories. It will be 48 pages, $1.00, with a new Starlin cover and pin-up in the first issue.

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And Marvel crossed us up by issuing DENNIS THE MENACE #13 after saying #12 was the final issue. #14 was also prepared, but we've been assured that it will not appear. The digests both ended with #3.

Out this month is RED SONJA #1, a limited series which uses material not used when the original series was cancelled.

On the delayed list are several books. THE FURTHER ADVENTURES OF INDIANA JONES #1 is now slated to appear with the October books, as a delay had to be made when John Byrne left the book after #2. Denny O'Neil will write #3 on. (So #1 will be dated January.)

# THE QUEST

by JIM STARLIN

Also delayed is THE NEW MUTANTS --both the graphic novel and the comic-book series. The novel is now set to appear next month with the October releases, while the comic book, originally scheduled to appear in October, has been delayed until December. In a related delay, THE X-MEN SPECIAL EDITION, scheduled to reprint the GIANT-SIZE X-MEN #1 origin story and featuring twelve pages of "Secrets of the New X-Men," has been delayed from this month until November.

Also scheduled to appear in this month's listings but delayed are BARRY SMITH'S CONAN, reprinting "Red Nails" on white paper with a new Smith wraparound cover in water colors, which will now be out in October; and THE LIFE OF POPE JOHN PAUL II, originally scheduled to appear last Easter, now scheduled to appear in October. Also delayed is BIZARRE ADVENTURES #33, scheduled originally for August, now out in October.

EPIC COMICS #1 is on the October schedule, which features the adventures of Vance Dreadstar, an immortal warrior in the midst of Jim Starlin's Metamorphosis Odyssey storyline. The series is set to be a six-issue, bi-monthly set.

DARK CRYSTAL, the new fantasy movie from Jim Henson Associates, will appear first as a Marvel paperback, out in November. David Kraft is doing the adaptation chores, while Bret Blevins does the pencilling. The comic-book version will probably follow in December.

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Above are two pages from the upcoming edition of MARVEL GRAPHIC NOVEL, starring the New Mutants, by Chris Claremont and Bob McLeod

Also out in November in the Marvel paperback series is a DAREDEVIL volume which features reprints of #6 and 8 by Stan Lee and Wally Wood.

MARVEL GRAPHIC NOVEL #5 is slated to appear in November. It features Walt Simonson's story and art for the characters he created when he was in college: THE STARSLAMMERS.

The final new title scheduled to appear in the next two months to announce is probably the most surprising (unless you picked up on the announcement in Paulette Carroll's column of two issues ago). SMURFS #1, 2 and 3 will appear in November, all at one time, to be marketed in bagged form as well as through newsstand and direct sales channels. The Saturday morning cartoon phenomenon is now a Marvel comic under the supervision of the series' and comic's creator Peyo, with Marie Severin and Dan DeCarlo on the art. We're not sure whether this series of three will be all, but Marvel seems determined to get back the market lost with the failure of DENNIS THE MENACE.

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On to other, more ordinary newsbits: Elektra will return in DAREDEVIL #190.

Steve Englehart and Steve Leialoha are bringing their creation, COYOTE, over to Marvel from Eclipse. It will be an entry in the EPIC COMICS group (and we're not really certain how the series are being numbered, but we'd guess it will be a series of its own). No release date as yet.

Barry Smith (or Windsor-Smith) is back doing comics for EPIC ILLUSTRATED. His first new strip will appear in EPIC #16, a seven-pager. He's also working with Chris Claremont on a light-fantasy story, which will probably be of similar length.

Dan Green will be the new "regular" penciller on DR. STRANGE after a few fill-in issues of the book are done by other artists. Kevin Nowlan penciled #57; Terry Austin inked.

We erred last month in saying that Dave Cockrum will be the artist on THE NEW MUTANTS; Bob McLeod, of course, is the person responsible. Our apologies.

MARVEL FANFARE #6 will feature a story by Mike Barr, Sandy Plunkett and P. Craig Russell starring Spider-Man and the Scarlet Witch. The back-up is by Roger Stern and Charles Vess and is called "The Showdown!" Russell did

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the front cover and Vess the back.

Captain Marvel (the second) will become a provisionary member of the Avengers in that team's #227th issue. In #228, the Masters of Evil return, as Hank Pym goes on trial. Roger Stern is writing the book; Sal Buscema penciled #227, Al Milgrom #228, with Brett Breeding inking both.

MARVEL TALES #147, reprints AMAZING SPIDER-MAN #10 along with an alternate version of the original cover, drawn by Steve Ditko. The actual cover of #10 was by Jack Kirby and Ditko.

Shang-Chi guest-stars in ROM #38-39.

FANTASTIC FOUR #250 is a double-sizer and features the FF in battle with the X-Men, Captain America and Spider-Man...maybe. #251 begins something called "the Negative Zone epic."

MARVEL TEAM-UP #125 and 126 both feature two stories. #125 has Spider-Man and Tigra by J. Marc DeMatteis, Kerry Gammill and Mike Esposito, which features Zabo from THE CAT #1. The back-up is a Dr. Strange/Scarlet Witch tale by Mary Jo Duffy and Gammill. #126 features Spider-Man and the Hulk by Jim Shooter and Tomoyuki Takenaka, and Power Man and the Son of Satan by De Matteis, Bob Hall and Esposito. #127 is a Christmas story with Spidey and the Watcher. #128 has an undetermined back-up as well as Spider-Man and Captain America in the lead spot. #129 co-stars the son of the Leap Frog, now going under the name of the Fabulous Frog Man. Future issues will feature Power Man and Iron Fist, the Vision and the Scarlet Witch, and the Ghost Rider. De Matteis, Gammill and Esposito are the regular team on these issues.

That crash you'll be hearing in November will be the sound of Tony Stark falling off the wagon again, just in time to get clobbered by all the Chessmen at once.

PETER PARKER, THE SPECTACULAR SPIDER-MAN #75 is a double-sized issue featuring the Black Cat, the Owl and Dr. Octopus.

THE DEFENDERS #115 is a story in which the Beast, the Gargoyle, Valkyrie and Namor end up on an other-dimensional world bearing a strange resemblance to the world of Dr. Seuss. #116 focuses on relationships between the men and women on the team (Val and Namor, Beast and Vera, Daimon and Patsy, Isaac and Dolly). #117 spotlights the newest Defender, the Over-Mind (who is and isn't the same guy as the old FF villain). #118 stars Son of Satan solo tying up loose ends from his old series. Future issues will feature the Gargoyle leading the "Over-the-Hill Squad," consisting of Dominic Fortune, the Patriot, and the Whizzer. Valkyrie and the Sub-Mariner will become a hot item, as will Son of Satan and Hellcat. Devil Slayer will star in a prison story, and the Great Lost Defenders plotlines, the Elf and Inquest storylines, will come to a head in THE double-sized DEFENDERS #125--which will end the Defenders as they are currently known. #126, the 12-year anniversary of the team's first appearance, will feature the debut of a new Defenders. As of #114, Don Perlin will be doing full-pencilling instead of layouts, with inkers being tried out until the best combination is found.

The New Mutants membership will be comprised of characters known as Psyche, Sunspot, Cannonball, Karma and Wolfbane.

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Above, Killraven by Craig Russell, an Epic Comics four-parter.

WHAT IF? #37 features "What If the Silver Surfer Were Transformed Back to Normal?" by David Kraft and Greg LaRocque, "What If the Beast Became More Bestial?" by Alan Weiss (story) and Mark Gruenwald (art), and "What If the Thing Continued to Mutate From Virus X?" by Tom DeFalco.

Is CRAZY MAGAZINE discontinued or not? Latest word is that it's gone bi-monthly as of #92, out in October.

MARVEL TWO-IN-ONE #96 features the Thing hospitalized and endangered by Mole Man and crew, to be rescued by the X-Men and Daredevil.

Iron Man guest-stars in TEAM AMERICA #9 as Tony Stark invites them to become part of Stark International.

Dazzler becomes a fugitive and her sister's mutant power is revealed in DAZZLER #24.

In CAPTAIN AMERICA, the Son of Zemo/Armim Zola story concludes in #278-279, with Cap's childhood pal Arnie Roth and his girlfriend Bernie Rosenthal figuring heavily in the proceedings. #276-278 will feature a FALCON back-up series which will resolve for once and for all the Sam/"Snap" Wilson mess of a few years ago, and "leave Sam Wilson a better man--and character--when we're done," according to Marc De Matteis. The Viper and the Scarecrow will also be returning.

The all-new, all-old Stilt-Man returns/debuts in THE AMAZING SPIDER-MAN #237.

MICRONAUTS #50 is a double-sized issue in which several Micronauts meet their death.

GHOST RIDER #76 was plotted and pencilled by Don Perlin and in it Johnny Blaze and his demon head to Mephisto's realm where, separated, they run a race for their freedom from him and Asmodeus (and each other). #77 is drawn by Bob Budiansky, and features the origin of Johnny's demon, now called Zarathos, as Johnny tries to save a carney friend from the Freakmaster's goons and Nightmare and Zarathos join forces. #78 features Nightmare and the demon attempting to trap Blaze in his dreams, which would allow the demon to take over his body, while Renaldo and the freaks try to turn Blaze into one of their own. Marc De Matteis says that Blaze will finally become an "honest-to-God character!" Roxanne Simpson will be returning as will Centurious, who will become the Ghost Rider's major opponent. Dave Simons will leave the book after #77, with no new inker yet determined.

In THE INCREDIBLE HULK #280 the Hulk finally gets a presidential pardon.

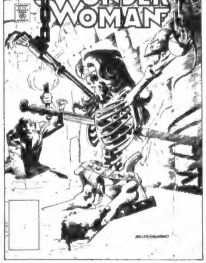
THE UNCANNY X-MEN #166 will be a double-sized issue featuring the conclusion of the battle with the Brood.

Finally, we'd like to congratulate Carol Kalish on being named Manager of Direct Sales for Marvel. She is now in charge of marketing all the direct-sales titles, whether they be comic, magazine or paperback and is aiding in the development of new projects for that market. (We'd also like to thank her assistant, Peter David, for his kindness at the recent Chicago Comicon.)

## DC News

The new book, THE OMEGA MEN, starring the characters which have guest-starred in recent issues of GREEN LANTERN, NEW TEEN TITANS and ACTION COMICS, will become DC's second entry into the direct-sales arena. Printed on the white paper used for CAMELOT 3000 and a number of Marvel books, OMEGA MEN will be written by Roger Slifer, and drawn by Keith Giffen and Mike DeCarlo, with Marv Wolfman (co-creator of the team with Joe Staton) as editor. The book will cost $1.00, with a tentative release date of early 1983 (prior to Frank Miller's new project, slated for April, '83). The Omega Men registers as the most

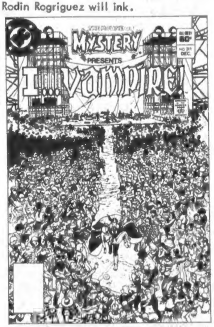
populated group ever, being composed of 100 unique super-beings, each of whom are refugees from the Vegan star system's 22 planets, struggling in a battle against the barbaric Citadel. Unlike CAMELOT 3000, this is not a limited series, although the intergalactic war between the Omega Men and the Citadel WILL come to a conclusion. It'll be an uphill battle for the Omegas despite their 100; they're outnumbered by millions.




Alex Toth, away from DC since at least the early '70s, has returned to illustrate the adventures of the Challengers of the Unknown in ADVENTURE COMICS. His stories, written by Bob Rozakis, will appear in at least #495 and 496.

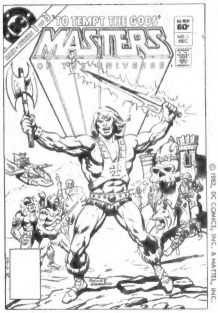
The final plans for WONDER WOMAN #300, a 72-pager for $1.50, are in and involve Wonder Woman accepting Steve Trevor's proposal of marriage. The guest-stars include the Justice League, the Teen Titans, Earth-Two's Wonder Woman and the Sandman (the Jack Kirby/Joe Simon creation of '74-'76), who acts as both friend and antagonist of WW. Roy Thomas scripts, with art by Gene Colan, Keith Giffen, Jan Duursema, Dick Giordano, Ross Andru, Rich Buckler and Keith Pollard. Pollard replaces the previously announced George Perez, who couldn't fit the work into his schedule. Ed Hannigan, with Giordano, did the wraparound cover.

Jerome Moore, who will make his artistic debut on a Tale of the Green Lantern Corps this month, is pencilling THE FURY OF FIRESTORM #9, which Rodin Rogriguez will ink.




The Creeper's first story in FLASH involves his realization that his playacting at being crazy isn't playacting any longer, as he IS going insane. #318's story is by Carl Gafford and Dave Gibbons.

SUPERMAN #380 continues in NEW ADVENTURES OF SUPERBOY #38 and concludes in SUPERMAN #381, and features Superman crossing his



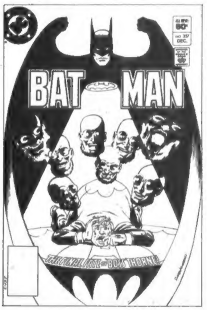

younger self in the time stream, somehow exchanging their minds. Cary Bates, Curt Swan and Dave Hunt handle the SUPERMAN episodes, with Paul Kupperberg and Kurt Schaffenberger the SUPERBOY story.

GREEN LANTERN #161 features the Omega Men, and the Tales of the Green Lantern Corps story is by Todd Klein (writing) and Chuck Patton (art).

Gil Kane is drawing the Superman chapter in ACTION COMICS #540, which features Superman attempting to return to the past with the aid of a certain old DC character with that ability. Marv Wolfman and Mike Barr provide the script.

Trevor Von Eeden will be the artist on the SUPERMAN-BATMAN stories in WORLD'S FINEST #288-290. See Archie News for Rich Buckler's current activities.

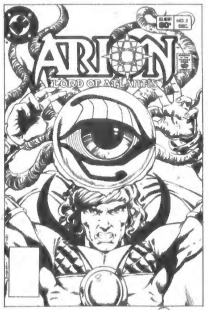
An old SANDMAN story done by Simon and Kirby in the '40s pitted that



FIRST COMICS Executive Staff (left to right): Rick Felber, Business Manager; Mike Gold, Managing Editor; Rick Oliver, Associate Editor; Joe Staton, Art Director; Rick Obadiah, Publisher.

character against an adversary called Thor, and he becomes the newest (in a manner of speaking) adversary for the All-Star Squadron in that team's 18th issue. Sandman and the original spider-man, Tarantula, guest-star (perhaps fighting over who has to change the colors of his costume, since they're virtually identical). It's Adrian Gonzales's last issue as artist.

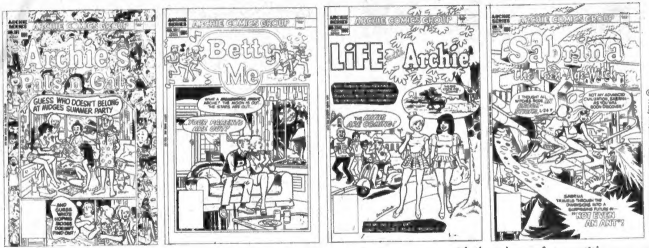
We'd like to publicly thank Mike Flynn for his hospitality in DC's hospitality suite at the Chicago Comicon this year. We appreciate all the help, Mike!



As mentioned last issue, First Comics becomes the newest company to announce plans to enter the direct-sales four-color comic-book market. Located in Evanston, Illinois, the company's staff includes President and Managing Editor Mike Gold, known to most comics fans as former Public Relations Director for DC Comics as well as one of the organizers for Chicago's annual Comicon. His most recent publishing involvement was with the magazine VIDEO ACTION. The publisher and Corporate Secretary is Rick Obadiah, a veteran of many New York advertising agencies (among his achievements was creating the name and slogan for Purina's MEOW MIX cat food), as well as producer and managing director for theatrical productions, including WARP. Art Director is Joe Staton, veteran of many titles at DC, Marvel and Charlton, who most recently pencilled GREEN LANTERN for DC; he continues to draw the HUNTRESS strip in WONDER WOMAN. Business Manager and Treasurer is Richard D. Felber, who has extensive business experience with a number of companies. And Richard Oliver is Associate Editor, having been a free-lance writer of technical information before becoming Gold's assistant editor on VIDEO ACTION.

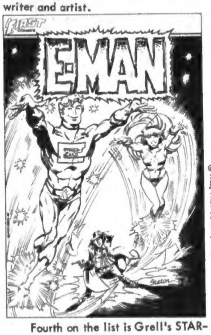
Their line-up is comprised of five books at the moment, three of which have definite release dates. The first release is WARP, based on the trilogy of stage plays created by Stuart Gordon and Bury St. Edmund, the costumes and sets for which were designed by Neal Adams. It involves bank teller David Carson, who finds himself in the mystical land of Fen-Ra charged with saving the universe as Lord Cumulus. The book will be drawn by Frank Brunner; the writer has yet to be named. It is scheduled to appear in November.

The second on the schedule is E-MAN, the rights for which were purchased from Charlton by First Comics




and given to co-creators Joe Staton and Nicola Cuti. Staton will draw the new adventures, which feature E-Man, an alien of pure energy, his girl friend, exotic dancer, Nova Kane, as well as detective Michael Mauser, the small private detective. It might be written by Cuti, but an announcement has yet to be made. It's on the December schedule.

Third is a book called SABLE, featuring a present-day mercenary called Jon Moses Sable, who in his spare time writes a series of popular children's books involving a community of leprechauns living in Central Park, which Sable writes under a pen name to conceal his dual identity. #1 will appear in February of '83. Mike Grell is the writer and artist.




Fourth on the list is Grell's STARSLAYER, which will become a First Comics publication with #7, following six issues as a Pacific Comic. #4 is the most recent STARSLAYER to appear.

The fifth comic planned at the moment is a creation of Howard Chaykin called AMERICAN FLAG. It's a "roaring twenties" book, set in 2020, after the most recent world war. It will feature a back-up series by a new artist. As with STARSLAYER, the first issue's release date has not been set.

First Comics is looking to increase its full-time staff to more than one dozen and nearly two-dozen free-lance writers, artists, colorists and letterers, so look for more books to be added to these. They will all be monthly, and presumably will cost $1.00.

## Archie News

Out of left field, following an extensive look at their line of characters by TCR's Lou Mougin, the Archie superhero characters are returning to print under the auspices of their former owner. John Carbonaro had made public plans to use Archie's characters in his fanzine line (the first of which featured Tower's THUNDER AGENTS). However, this new line of comics revives the old Archie subsidiary name Red Circle, last seen in 1975's MAD HOUSE and RED CIRCLE SORCERY. Like that line, this one will also be guided by an artist, in this case Rich Buckler, who will be chief writer, artist and editor. Carbonaro is in line as Managing Editor.

The new books will be 32-pagers, printed on the white Baxter stock of Marvel's STAR-LORD and DC's CAMELOT 3000, with no ads, distributed through Direct Sales outlets only. They will cost $1.00. The first title is THE MIGHTY CRUSADERS, scheduled to print in October for sale in November. Frank Giacoia will tentatively be an inker on the book, which Buckler will write and draw. The new Mighty Crusaders line-up will comprise the Fly (dropping the "Man" from his name), Fly Girl, the Black Hood, the Web, and the Shield. The Shield in this version of the group, however, will be the Lancelot Strong character from the DOUBLE LIFE OF PVT. STRONG series of the late '50s, rather than the son of the original golden age Shield. Don't despair about the whereabouts of that character, though, as Red Circle will be exploring that as well.

Following the November release of THE MIGHTY CRUSADERS, which will be bi-monthly, Red Circle will follow with the release of a new title every other month until there are six bi-monthlies. The five, which haven't been scheduled as to which order they'll appear, will be: THE SHIELD (Lancelot Strong), THE FLY (featuring Fly Girl), THE WEB (with the Jaguar in the back-up slot), THE BLACK HOOD, and a book starring the Comet and the son of the original Shield, who will be traveling back to the Comet's home planet. Obviously, Buckler can't write and draw them all, so look for announcements as to further personnel.

The other Red Circle title planned is a black and white magazine one-shot starring THE HANGMAN. No date of release has been mentioned at this point.

## Coming Comics

ARCHIE'S PALS 'N' GALS No. 161, November. Stan Goldberg did the cover. [8/24]

LAUGH COMICS DIGEST MAGAZINE No. 43, November. Dan DeCarlo did the cover. [8/24]

ARCHIE No. 320, November. Dan DeCarlo did the cover. [8/31]

ARCHIE...ARCHIE ANDREWS WHERE ARE YOU COMICS DIGEST No. 24, November. Dan DeCarlo did the cover. [8/31]

LAUGH No. 375, November. Stan Goldberg did the cover. [8/31]

ARCHIE'S JOKE BOOK No. 288, November. Stan Goldberg did the cover. [9/7]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 53, November. Dan DeCarlo did the cover. [9/7]

LIFE WITH ARCHIE No. 234, November. Dan DeCarlo did the cover. [9/7]

BETTY AND ME No. 131, November. Stan Goldberg did the cover. [9/14]

SABRINA THE TEEN-AGE WITCH No. 76, November. Stan Goldberg did the cover. [9/14]

# DC Coming Attractions

ADVENTURE COMICS No. 494, December. The Challengers on the Unknown star in "Contract on a Champ" by Bob Rozakis, George Tuska and Andy Mushynsky. The reprints include: a Superboy story featuring Mon-El's origin, "Superboy's Big Brother" by Robert Bernstein and George Papp (from SUPERBOY #89), Superman in "The Legion of Super-Villains" by Curt Swan and Stan Kaye (SUPERMAN #147), Aquaman in "To Win is to Lose" by Steve Skeates and Jim Aparo (AQUAMAN #43), the Spectre in "The Sinister Lives of Captain Skull" by Gardner Fox and Murphy Anderson (SPECTRE #1), and Captain Marvel in "Captain Marvel Faces Fear." Keith Giffen did the cover. [9/2]

ARAK/SON OF THUNDER No. 16, December. "Monster In Mosaic" is by Roy Thomas, Adrian Gonzales and Alfredo Alcala. Arak and Satyricus continue to search for Valda, who stars in "A Day at the Fair" by Roy and Danette Thomas, Gonzales and Alcala. Gonzales and Alcala did the cover. [9/2]

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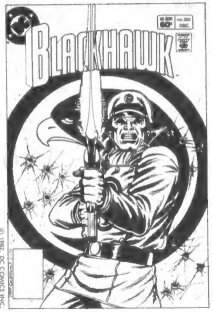


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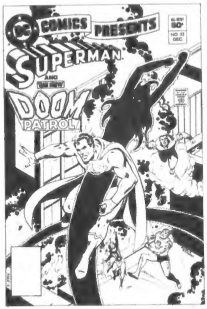
THE BEST OF DC No. 31, December. The Justice League of America initiation stories of four members are included in this issue: "In Each Man There Is a Dream" (Black Canary) by Denny O'Neil, Dick Dillin and Joe Giella (JLA #75); "Specter in the Shadows" (Elongated Man) by Len Wein, Dillin and Dick Giordano (JLA #105); "Wolf in the Fold" (Red Tornado) by Wein, Dillin and Giordano (JLA #106); and "The Reverse Spells of Zatanna's Magic" (Zatanna) by Gerry Conway, Dillin and Frank McLaughlin. Gil Kane did the cover. [9/2]

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BLACKHAWK No. 253, December. "The Private War of Hendrickson" is by Mark Evanier and Dan Spiegle. The Blackhawk's Dutch member is spotlighted. Dave Cockrum did the cover. [9/2]

DC COMICS PRESENTS No. 52, December. "Negative Woman Goes Berserk" is by Paul Kupperberg, Keith Giffen and Sal Trapani. Superman teams up with the new members of the Doom Patrol (created by Kupperberg five years ago). Giffen and Dick Giordano did the cover. [9/2]

THE FURY OF FIRESTORM No. 7, December. "Typhoon is Another Name For Murder" is by Gerry Conway, Pat Broderick and Rodin Rodriguez. Ronnie Raymond is being held by a terrorist, preventing him from changing to Firestorm and preventing Plastique from blowing up herself and her hostages. Broderick and Dick Giordano did the cover. [9/2]

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JUSTICE LEAGUE OF AMERICA No. 209, December. "Let Old Acquaintances Be Forgot..." is part five of the JLA/JSA/All-Star Squadron team-up, and is by Gerry Conway and Don Heck. George Perez did the cover. [9/2]

WONDER WOMAN No. 298, December. "Catacombs" is by Dan Mishkin, Gene Colan and Frank McLaughlin. The back-up stars the Huntress in "The Squeeze on Gotham" by Joey Cavalieri,

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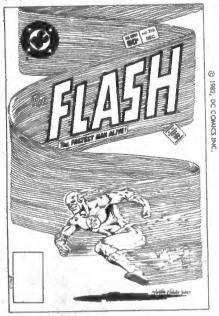
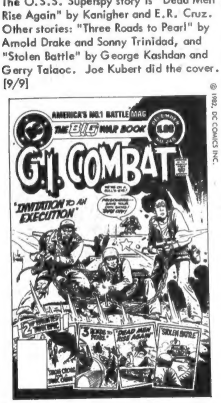
Joe Staton and Sal Trapani. Frank Miller and Dick Giordano did the cover. [9/2]

BATMAN No. 354, December. "Showdown" is by Gerry Conway, Don Newton and John Calnan. The final fate of Boss Thorne is featured. Keith Giffen and Dick Giordano did the cover. [9/9]




THE FLASH No. 316, December. "Speed Kills" is by Cary Bates, Carmine Infantino and Dennis Jensen. The Goldface story continues. Infantino and Rodin Rodriguez did the cover. [9/9]

G.I. COMBAT No. 248, December. The Haunted Tank tales are "Invitation to an Execution" by Robert Kanigher and Sam Glanzman, and "Iron Cross For a Tank Crew" by Kanigher and Dick Ayers. The O.S.S. Superspy story is "Dead Men Rise Again" by Kanigher and E.R. Cruz. Other stories: "Three Roads to Pearl" by Arnold Drake and Sonny Trinidad, and "Stolen Battle" by George Kashdan and Gerry Talaoc. Joe Kubert did the cover. [9/9]

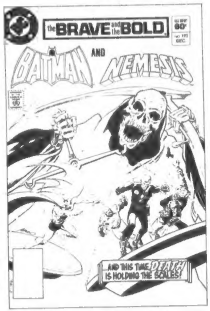


MASTERS OF THE UNIVERSE No. 1, December. "To Tempt the Gods" is by Paul Kupperberg, George Tuska and Alfredo Alcala. Skeletor grabs the Goddess and forces He-Man, Teela, Man-at-Arms, Battlecat and Stratos to acquire the power swords he needs to rule Eternia in order to free her. Tuska and Dick Giordano did the cover. [9/9]

THE NEW TEEN TITANS No. 26, December. "Runaways" is by Marv Wolfman, George Perez and Romeo Tanghal. Raven and the Titans get involved in the runaway situation in New York City. Perez did the cover. [9/9]

THE SAGA OF THE SWAMP THING No. 8, December. "The Island of Broken Dreams" is by Marty Pasko and Tom Yeates. In a land where movie images of the '30s and '40s seem to be the rule, Holland, Tremayne and Barclay find danger. The Phantom Stranger story is "If the Sword Should Slay the Dove" by Mike Barr and Fred Carrillo. Yeates did the cover. [9/9]

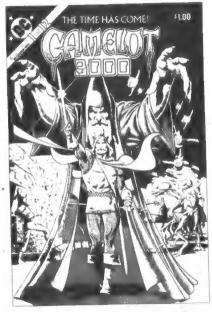
SUPERMAN No. 378, December. "The Man Who Saved the Future" is by Paul Kupperberg, Curt Swan and Dave Hunt. Superman meets Colonel Future, Kupperberg's homage to the late Edmond Hamilton. Rich Buckler and Dick Giordano did the cover. [9/9]




THE BRAVE AND THE BOLD No. 193, December. "Those Who Live By the Sword..." is by Cary Burkett and Jim Aparo. Burkett brings to a close the Nemesis series by teaming up Batman and Nemesis. Aparo did the cover. [9/16]

CAMELOT 3000 No. 1, December. "The Past and Future King" is by Mike Barr, Brian Bolland and Bruce Patterson. Tom Prentice flees from a group of belligerent aliens in 3000 A.D. England, and comes upon a tomb in which resides a man who claims to be King Arthur. Brian Bolland did the cover. [9/16]

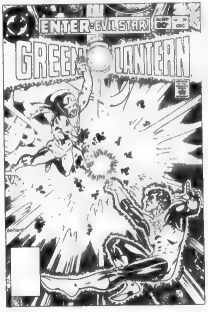
THE DARING NEW ADVENTURES OF SUPERGIRL No. 2, December. "Crisis Over Chicago" is by Paul Kupperberg,

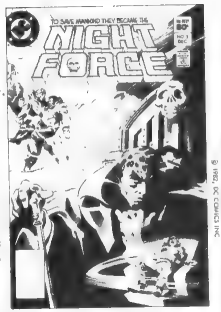


Carmine Infantino and Bob Oksner. The Psi storyline continues. Also: Lois Lane stars in "The Bogie-Man Will Get You" by Tamsyn O'Flynn and Oksner. Lois meets a man with Bogart's face. Rich Buckler and Dick Giordano did the cover. [9/16]

GREEN LANTERN No. 159, December. "...When Evil Stars Begin To Fall" is by Mike Barr, Keith Pollard and Mike DeCarlo. Evil Star returns and his origin is revealed. The Tale of the Green Lantern Corps is "Eyes of the Sea" by Bob Rozakis, Jerome Moore and Rodin Rodriguez. Keith Pollard did the cover. [9/16]

HOUSE OF MYSTERY No. 311, December. The I, Vampire story is "By the Time We Got to Woodstock" by Dan Mishkin, Gary Cohn, Paris Cullins, Adrian Gonzales and Tom Sutton. The other stories are "The Game of Fear" by George Kashdan and Jess Jodloman, "Eyes of Love" by Bruce Jones and E.R. Cruz, and a Cain one-pager by Stephen de Stephano. Michael Kaluta did the cover. [9/16]



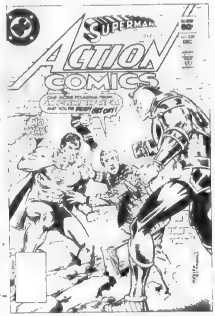




THE LEGION OF SUPER-HEROES No. 294, December. "Darkseid" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. The Great Darkness sequence comes to a head in a double-sized issue featuring the Legion of Substitute Heroes, the super-heroes of Lallor, Dev-Em, the Wanderers, and the White Witch. One of them joins the Legion as a Legionnaire leaves. Giffen did the cover. [9/16]

THE NIGHT FORCE No. 5, December. "City on the Edge of Hell" is by Marv Wolfman, Gene Colan and Bob Smith. The Russian's plans to use Vanessa's abilities are revealed. Colan and Dick Giordano did the cover. [9/16]

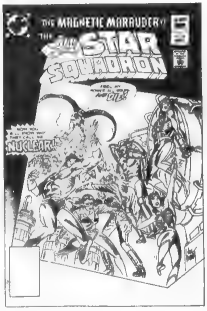
SGT. ROCK No. 371, December. "A...B...C...D... Spells Death" is by Robert Kanigher and Frank Redondo. The backups are "Samurai" by Kanigher and Tim Truman; "Boondockers" by Kanigher and Tom Mandrake; and "To the Victor" by Bill Kelly and Ron Randall. Joe Kubert did the cover. [9/16]

WARLORD No. 64, December. "Elsewhen" is by Mike Grell, Dan Jurgens and Wayne Howard. The backup, Barren Earth, features "The Long Trek" by Gary Cohn and Ron Randall. Grell did the cover. [9/16]




ACTION COMICS No. 538, December. "The Measure of a Superman" is by Mike Barr, Irv Novick and John Calnan. The demi-Superman continues the battle with Jack Hammer. Also: Aquaman in "Mera, Mera, On the Waves--Who's the One You've Got to Save?" by Bob Rozakis, Alex Saviuk and Frank McLaughlin. Rich Buckler and Dick Giordano did the cover. [9/23]

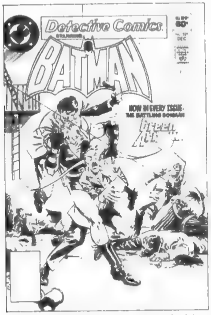
ALL-STAR SQUADRON No. 16, December. "The Magnetic Marauder" is by Roy Thomas, Adrian Gonzales and Rick Hoberg. From the annual comes Nuclear, the Magnetic Marauder, as Wonder Woman aids the Squadron members in their battle against him. Joe Kubert did the cover. [9/23]



IT WAS FORETOLD THAT ENGLAND'S GREATEST CHAMPION WILL RETURN IN THE HOUR OF HER GREATEST NEED.
IT IS THE YEAR 3000.
THAT TIME HAS COME.
CAMELOT 3000.™
FROM THE NEW DC COMICS.

ARION, LORD OF ATLANTIS No. 2, December. This issue is again by Paul Kupperberg and Jan Duursema. Arion saves Atlantis and Kady Chian and Wyynde think he's dead, while Mara the mysterious appears. Duursema did the cover. [9/23]

CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 10, December. "Curse of the Wuz-Wolf" is by Roy



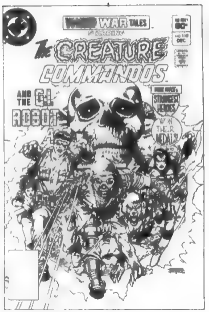

Thomas, Nelson Bridwell, Stan Goldberg and Al Gordon. Peter Porkchops' old adversary, Wolfie, returns in a new more horrible form. Scott Shaw! did the cover. [9/23]

DETECTIVE COMICS No. 521, December. "Cat's Tale" is by Gerry Conway, Irv Novick and Sal Trapani. Catwoman returns. Then, Green Arrow begins his back-up stint with "High-Tech Highwayman" by Joey Cavalieri and Trevor Von Eeden. Jim Aparo did the cover, which features Green Arrow. [9/23]

JONAH HEX No. 67, December. "The Deadman's Hand" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Still out to avenge the death of his fiancee, Jonah continues to track her killers. Adrian Gonzales and Dick Giordano did the cover. [9/23]

THE NEW ADVENTURES OF SUPERBOY No. 36, December. "Menace of the Mind's Eye" is by Paul Kupperberg and Kurt Schaffenberger. A psychokinetic who can perform feats as long as people want him to faces the Boy of Steel. Also, Dial 'H!' For Hero features "Heroes Aren't Born--They're Dialed" by Nelson Bridwell, Bob Rozakis, Howard Bender and Joe Giella. Rich Buckler and Dick Giordano did the cover. [9/23]

WEIRD WAR TALES No. 118, December. The G.I. Robot is featured in "The Deadliest Trap" by Robert Kanigher and Fred Carrillo; the Creature Commandos star in "Heroes Come in Small Sizes" by Kanigher and Fred Carrillo. Gil Kane did the cover. [9/23]




WORLD'S FINEST COMICS No. 286, December. "Deliver Us From Evil" is by Cary Burkett, Rich Buckler and Sam de la Rosa. Everybody's going crazy, as Robin, Wonder Woman, Hawkman and Zatanna guest-star. Buckler and Dick Giordano did the cover. [9/23]

OMITTED LAST ISSUE:

MARVEL MOVIE SHOWCASE No. 1, November. "Star Wars", "Six Against The Galaxy" and "Death Star" by Roy Thomas, Howard Chaykin and Steve Leialoha are reprinted from STAR WARS #1-3 in a 64 page, $1.25 special to coincide with the re-issue of the

film to theatres and the movie's release on video-cassette. The cover, by Chaykin, is also reprinted from STAR WARS #1. [8/3]

MARVEL MOVIE SPOTLIGHT No. 1, November. "Raiders Of The Lost Ark" by Walt Simonson, John Buscema and Klaus Janson is an edited 63 page version of last year's RAIDERS OF THE LOST ARK #1-3, also tied to the movie's re-release. Two pages of Indiana Jones pin-ups by John Byrne preview the upcoming Indiana Jones comic book. Cover by John Buscema. [8/3]

MARVEL TEAM-UP ANNUAL No. 5, November. "Serpent Rising" is by Mark Gruenwald and Jim Mooney. The Thing, Quasar, Doctor Strange and the Scarlet Witch all battle a conglomeration of serpent crowns out to conquer all dimensions. The cover is by Ed Hannigan and Al Milgrom. [8/3]

DAREDEVIL No. 189, December. "Siege" is by Frank Miller and Klaus Janson. DD is in the middle of two groups of Ninja warriors who don't like each other much. Miller did the cover. [8/24]

DAZZLER No. 22, December. "The Sisterhood" is by Danny Fingeroth, Frank Springer and Vince Colletta. Dazzler vs. the Sisterhood of Evil Mutants: Destiny, Rogue and Mystique. Springer and Dave Simons did the cover. [8/24]

IRON MAN ANNUAL No. 5, December. "War and Remembrance" is by Peter Gillis, Ralph Macchio, Jerry Bingham and Dan Green. Iron Man and the Black Panther attempt to prevent terrorists from taking over Wakanda. Bingham and Brett Breeding did the cover. [8/24]

*KA-ZAR THE SAVAGE No. 21, December. "It's a Jungle Out There" is by Bruce Jones, Ron Frenz and Mel Candido. Things look especially dark for Ka-Zar, whose head wound is bringing him closer to death, despite the aid of Spider-Man. The Tale os Zabu is "Obstacle Course" by Bruce Jones and Val Mayerik. Frenz and Armando Gil did the cover. [8/24]

MARVEL TWO-IN-ONE No. 94, December. "The Power Trap" is by David Kraft, Ron Wilson and Ricardo Villamonte. Alicia is about to be mugged, but her rescuer turns out to be someone being sought by Power Man and Iron Fist. Wilson and Al Milgrom did the cover. [8/24]

RED SONJA No. 1, December. "Day of Red Judgment" is by Roy Thomas and Howard Chaykin in a story originally prepared for KULL AND THE BARBARIANS. [8/24]

SPIDER-WOMAN No. 47, December. "Twisted" is by Ann Nocenti, Brian Postman and Carl Potts. Spider-Woman battles a villain known as Daddy Longlegs. Postman and Joe Rubinstein did the cover. [8/24]

TEAM AMERICA No. 7, December. "Emperor of Texas" is by Bill Mantlo, Luke McDonnell and Vince Colletta with Dan Adkins. The new Raman Empire--in Texas? Cowboy's girlfriend is kidnapped by the new Emperor of Rome. Ed Hannigan and Al Milgrom did the cover. [8/24]

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THE AMAZING SPIDER-MAN No. 235, December. "Look Out, There's a Monster Coming" by Roger Stern, John Romita Jr. and Frank Giacoia might be a nod to us Bonzo Dog Band afficianados. In part two of the Brand three-parter, the new Tarantula returns. Romita Jr. and Al Milgrom did the cover. [8/31]

THE AMAZING SPIDER-MAN ANNUAL No. 16, December. "Who's That Lady?" is by Roger Stern, John Romita Jr. and John Romita Sr. Presenting the all-new Captain Marvel, a female, in an origin featuring Spider-Man. Romita Jr. and Romita Sr. did the cover. [8/31]

THE AVENGERS ANNUAL No. 11, December. "In Honor's Name" is by J. Marc De Matteis, Al Milgrom, Jack Abel and John Tartaglione. It's the Avengers vs. the Defenders at the hands of Nebulon. Also included: the official Avengers charter and by-laws in excerpted form. Al Milgrom did the cover. [8/31]

CRAZY MAGAZINE No. 91, November. The parody this time: BLADE RUNNER. The answer to Agar the Bold's vicious feud with Duke Larry the Supreme came to him in a dream: "Gather ye rosebuds and distribute them at the Duke's door at break of dawn." Listening to his premonition, Agar did as he was bade. He and Larry were married the following Sunday. "It's a bloody miracle," Larry said. Gary Hallgren did the cover. [8/31]

DOCTOR STRANGE No. 56, December. "A Mystic Reborn" is by Roger Stern, Paul Smith and Terry Austin. No other information available. Smith did the cover. [8/31]

GHOST RIDER No. 75, December. "Beware the Steel Wind" is by J. Marc De Matteis, Bob Budiansky and Dave Simons. As Quentin Carnival is being taken over by a mysterious power, a new villainess, Steel Wind, appears. Budiansky and Simons did the cover. [8/31]

MARVEL MOVIE SHOWCASE No. 2, December. Representing the second half of the STAR WARS movie adaptation are the stories from issues #4-6 of the original comic series. "In Battle With Darth Vader" and "Lo, the Moons of Yavin" by Roy Thomas, Howard Chaykin and Steve Leialoha, and "The Final Chapter" by Thomas, Chaykin, Rick Hoberg and Bill Wray. [8/31]

*MICRONAUTS No. 48, December. "Resurrection" is by Bill Mantlo, Butch Guice and Danny Bulanadi. The team gets a new ship, the survivors' status is revealed, and an old friend returns. Ed Hannigan and Bulanadi did the cover. [8/31]

*MOON KNIGHT No. 26, December. "Exploding Myths" is by Doug Moench and Bill Sienkiewicz. A reporter wants to uncover the secret behind the mask. Also: "Hit It" by Moench and Sienkiewicz. Sienkiewicz did the cover. [8/31]

THE SAVAGE SWORD OF CONAN No. 82, November. "Devil in the Dark" is by Michael Fleisher and Alfredo Alcala. The return of pirate Captain Bor'Aqh Sharaq. [8/31]

THOR No. 326, December. "The Scarlet Scarab Strikes" is by Doug Moench, Alan Kupperberg and Jim Mooney. The son of the former foe of the Invaders takes on Thor. Also, another Tale of Asgard by the same people. Ed Hannigan and Brent Anderson did the cover. [8/31]

WOLVERINE No. 4, December. "Honor" is by Chris Claremont, Frank Miller and Joe Rubinstein. It's Wolverine vs. Mariko's father, the crime-lord Shingen.

Miller and Rubinstein did the cover. [8/31]

THE AVENGERS No. 226, December. "An Eye For An Eye" is by Steve Grant, Greg LaRocque and Chic Stone. To save 12th century Earth (ah, time paradoxes!), the Black Knight must sacrifice himself to Balor of the Evil Eye. Ed Hannigan and John Beatty did the cover. [9/7]

CONAN THE BARBARIAN No. 141, December. "The Webbed Titan" is by Bruce Jones, John Buscema and Brett Breeding. The Spider Isle sequence continues. Buscema did the cover. [9/7]

G.I. JOE No. 6, December. "To Fail Is to Conquer, to Succeed Is to Die" is by Larry Hama and Herb Trimpe. In Afghanistan, the G.I. Joe team fights Russians. Trimpe did the cover. [9/7]

THE INCREDIBLE HULK No. 278, December. "Amnesty" is by Bill Mantlo, Sal Buscema and Joe Sinnott. In Washington to lobby for amnesty for all his destructive behavior, the intelligent Hulk doesn't plan on battling UFOs. Buscema and Al Milgrom did the cover. [9/7]

MARVEL TALES STARRING SPIDER-MAN No. 146, December. "The Man Called Electro" by Stan Lee and Steve Ditko is reprinted from AMAZING SPIDER-MAN #9. Ditko did the cover. [9/7]

POWER MAN AND IRON FIST No. 88, December. "No Dendly Drug" is by Denny O'Neil, Denys Cowan and Diverse Hands. DW has poisoned LSD while Iron Fist battles some old foes. Cowan did the cover. [9/7]

ROM No. 37, December. "In Days of Olde When Knights Were Bold" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. Rom defends children against Dire Wraiths in England. Ed Hannigan and Al Milgrom did the cover. [9/7]

THE UNCANNY X-MEN No. 164, December. "Binary Star" is by Chris Claremont, Dave Cockrum and Bob Wiacek. An old member of the X-MEN cast becomes Binary. Cockrum's final issue. Cockrum and Wiacek did the cover. [9/7]

THE VISION AND THE SCARLET WITCH No. 2, December. "Faith of Our Fathers" is by Bill Mantlo, Rick Leonardi, Ian Akin and Brian Garvey. We learn what the Whizzer's fate will be, while Nuklo and the Future Man return. Leonardi and Joe Rubinstein did the cover. [9/7]

THE DEFENDERS No. 114, December. "Dance of Darkness, Dance of Death" is by J. Marc De Matteis, Don Perlin and Mike Gustovich. The Squadron Supreme story's conclusion. Perlin and Al Milgrom did the cover. [9/14]

FANTASTIC FOUR No. 249, December. "Man and Superman" is by John Byrne. The Gladiator (from X-MEN) thinks the Skrulls have taken over the world, so decides to destroy Earth--and it's up to you-know-who to see that he doesn't. This is the lead-in to next month's $1.00-sized issue. Byrne did the cover. [9/14]

HERCULES No. 4, December. "Not Just Another Galactus Story" is by Bob Layton. This somewhat defensively titled story features a mystery villain. Layton did the cover. [9/14]

IRON MAN No. 165, December. "End Game" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. It's Iron Man vs. the Rook and his castle of death concluding the Chessmen saga. McDonnell and Mitchell did the cover. [9/14]

MARVEL TEAM-UP No. 124, December. "The Ties That Bind" is by J. Marc De Matteis, Kerry Gammill and Mike Esposito. Spider-Man and the Beast are startled when Professor X wants to wipe all of the X-Men who've ever existed off the face of the earth. Ed Hannigan and John Beatty did the cover. [9/14]

MASTER OF KUNG FU No. 119, December. "Brynocki's Brigade" is by Doug Moench, Marc Sylvestri and Kevin Drabin. No other info available. Gene Day did the cover. [9/14]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 73, December. "Spider In the Middle" is by Bill Mantlo, Al Milgrom and Jim Mooney. The City War begins as the Owl wants to wrest control of the City from the Kingpin--while Dr. Octopus...? Al Milgrom did the cover. [9/14]

STAR WARS No. 66, December. "The Water Bandits" is by David Michelinie, Walt Simonson and Tom Palmer. Luke teams with a female moisture farmer on a desert planet. Palmer did the cover. [9/14]

WHAT IF? No. 36, December. "What If the FF Had Not Gained Their Powers?" is by John Byrne. Returning to issue #1, the FF battles the Mole Man sans powers. Also, "What If Nova Hadn't Lost His Powers?" is by Bill Mantlo and Mike Vosburg. Byrne and Terry Austin did the cover. [9/14]

*WARLOCK No. 1, December. A slick-paper reprint edition of the Jim Starlin WARLOCK stories begins with "Who Is Adam Warlock?," "Death Ship" and "Judgment" from STRANGE TALES #178-180, by Starlin, with Alan Weiss on the third story. Starlin did the cover. [9/14]

*KULL THE CONQUEROR No. 1, December. A two-part mini-series featuring Robert E. Howard's character begins with this 48-pager by Alan Zelenetz, John Buscema, Danny Bulanadi and Marie Severin. John Bolton did the cover. [9/21]

Marvel Paperback: SPIDER-MAN II. Spider-Man meets Man-Thing, Havok and Thor in three stories from MARVEL TWO-IN-ONE by Chris Claremont and John Byrne. [9/21]

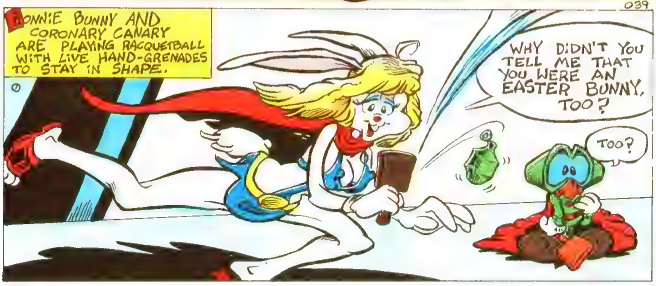
Marvel Paperback: STAR WARS II. More reprints of British STAR WARS stories done by Chris Claremont, Carmine Infantino and Gene Day. [9/21]

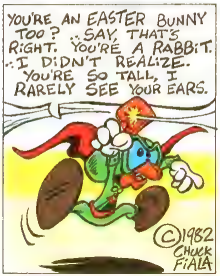
# BULLET CROW by CHUCK FIALA

★ ★ ★

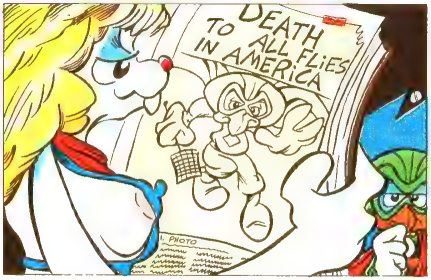
FOWL OF FORTUNE

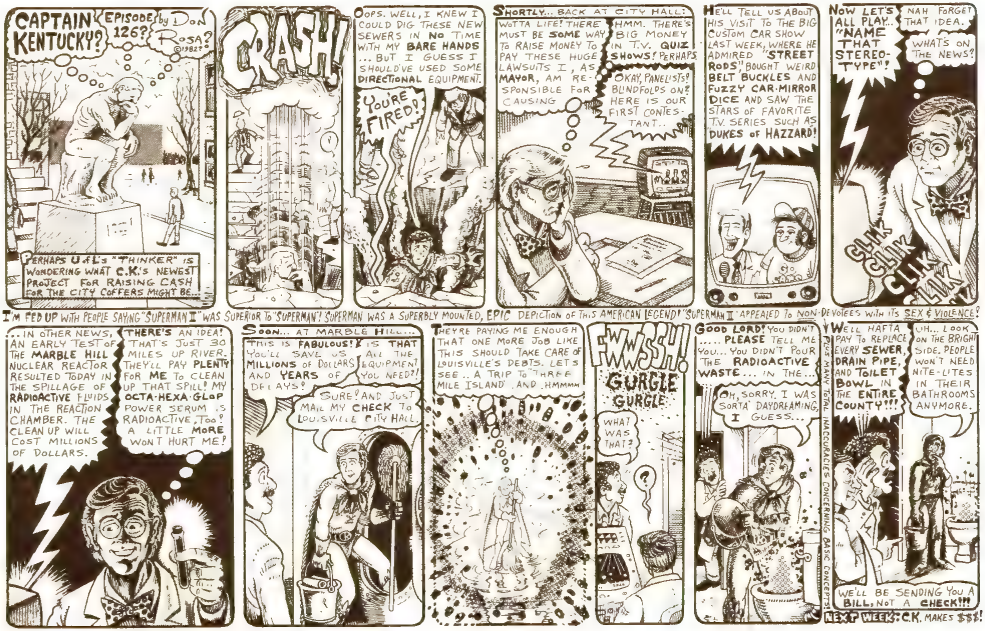



BONNIE BUNNY AND CORONARY CANARY ARE PLAYING RACQUETBALL WITH LIVE HAND-GRENADES TO STAY IN SHAPE.
WHY DIDN'T YOU TELL ME THAT YOU WERE AN EASTER BUNNY, TOO?
TOO?


YOU'RE AN EASTER BUNNY TOO? SAY, THAT'S RIGHT. YOU'RE A RABBIT. I DIDN'T REALIZE.. YOU'RE SO TALL, I RARELY SEE YOUR EARS.
©1982 CHUCK FIALA

IT WAS SUCH A LONG TIME AGO THAT I ALMOST FORGOT! I ALWAYS CARRY A SCRAPBOOK ALL ABOUT YOU! YOU'RE A LIVING LEGEND FOR GOSH SAKES!




CAPTAIN KENTUCKY?
EPISODE 126?
by Don Rosa (GYRO!)
PERHAPS U.F.L.'s "THINKER" IS WONDERING WHAT C.K.'s NEWEST PROJECT FOR RAISING CASH FOR THE CITY COFFERS MIGHT BE...
CRASH!
OOPS. WELL, I KNEW I COULD DIG THESE NEW SEWERS IN NO TIME WITH MY BARE HANDS ...BUT I GUESS I SHOULD'VE USED SOME DIRECTIONAL EQUIPMENT.
YOU'RE FIRED!
SHORTLY... BACK AT CITY HALL:
WOTTA LIFE! THERE MUST BE SOME WAY TO RAISE MONEY TO PAY THESE HUGE LAWSUITS I, AS MAYOR, AM RESPONSIBLE FOR CAUSING
HMM. THERE'S BIG MONEY IN T.V. QUIZ SHOWS! PERHAPS
OKAY, PANELISTS? BLINDFOLDS ON! HERE IS OUR FIRST CONTESTANT.
HELL TELL US ABOUT HIS VISIT TO THE BIG CUSTOM CAR SHOW LAST WEEK, WHERE HE ADMIRED "STREET RODS", BOUGHT WEIRD BELT BUCKLES AND FUZZY CAR-MIRROR DICE AND SAW THE STARS OF FAVORITE T.V. SERIES SUCH AS DUKES of HAZZARD!
NOW LET'S ALL PLAY... "NAME THAT STEREO-TYPE"!
NAH FORGET THAT IDEA. WHAT'S ON THE NEWS?
GLNK GLNK CLIK LNK
I'M FED UP WITH PEOPLE SAYING "SUPERMAN II" WAS SUPERIOR TO "SUPERMAN I" SUPERMAN WAS A SUPERBLY MOUNTED, EPIC DEPICTION OF THIS AMERICAN LEGEND! "SUPERMAN II" APPEALED TO NON-DEVOTEES WITH ITS SEX & VIOLENCE!
...IN OTHER NEWS, IN AN EARLY TEST OF THE MARBLE HILL NUCLEAR REACTOR RESULTED TODAY IN THE SPILLAGE OF RADIOACTIVE FLUIDS IN THE REACTION CHAMBER. THE CLEAN UP WILL COST MILLIONS OF DOLLARS.
THERE'S AN IDEA! THAT'S JUST 30 MILES UP RIVER. THEY'LL PAY PLENTY FOR ME. TO CLEAN UP THAT SPILL! MY OCTA-HEXA-GLAP POWER SERUM IS RADIOACTIVE, TOO? A LITTLE MORE WON'T HURT ME!
SOON... AT MARBLE HILL...
THIS IS FABULOUS! IT'S THAT ALL THE MILLIONS OF DOLLARS & EQUIPMENT AND YEARS OF DEVIANY YOU NEED?!
SURE! AND JUST MAIL MY CHECK TO LOUISVILLE CITY HALL
THEY'RE PAYING ME ENOUGH THAT ONE MORE JOB LIKE THIS SHOULD TAKE CARE OF LOUISVILLE'S DEBTS. LETS SEE... A TRIP TO THREE MILE ISLAND! AND, HMMMM
FWWSH! GURGLE GURGLE
WHAT WAS THAT?
GOOD LORD! YOU DIDN'T..... PLEASE TELL ME YOU... YOU DIDN'T POUR THE RADIOACTIVE WASTE... IN THE...
OH, SORRY, I WAS SORTA DAYDREAMING, I GUESS...
WELL HAFTA PAY TO REPLACE EVERY SEWER DRAIN PIPE, AND TOILET BOWL IN THE ENTIRE COUNTY!!!
UH... LOOK ON THE BRIGHT SIDE, PEOPLE WON'T NEED NITE-LITES IN THEIR BATHROOMS ANYMORE.
WE'LL BE SENDING YOU A BILL, NOT A CHECK!!!
NEXT WEEK: C.K. MAKES $$$!
THE MISCONCEPTIONS CONCERNING BASIC CONCEPTS

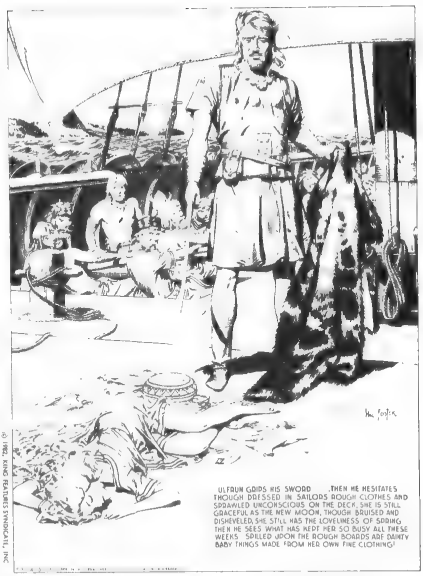
CAPTAIN KENTUCKY
EARLY 1837
COLONEL
WHEN MINUTES TO GO! THE CITY'S HUGE LAWSUIT DEBTS COME DUE AT NOON... AND, AS MAYOR, I STILL HAVENT FOUND A WAY TO RAISE THE CASH.
IF NOT, THE CITY WILL BE FORCED TO LAY-OFF ITS MAYOR, AND EVEN THOUGH I DIDNT WANT THIS JOB, I CANT ALLOW MY BELOVED HOME TOWN TO SUFFER THE EMBARRASSMENT OF BEING SANS MAYOR!
..JUST THE SAME, IN RECENT YEARS I MAY HAVE FELT WE'D A BEEN BETTER OFF IF WE'D HAD NONE! AND AS FAR AS GOVERNORS GO, THERE INDEED WAS A TIME WHEN WE HAD NUNN.
I LAUGH IN THE FACE OF ADVERSITY. I CHORTLE IN THE SHADOW OF
GAH? WHO ARE YOU? WHAT ARE YOU DOING IN MY OFFICE?
MOST HONORED MAYOR CAPTAIN, I AM SHEIKH ABDUL NEFERHAZ BEN-BROAK. I AM BEING PREPARED TO PAY TO YOU A FEE BEING ENOUGH LARGE TO SOLVE YOUR INSIGNIFICANT PROBLEMS OF FINANCIAL
HEAVENS TO JOHN BERESFORD TIPTON? THISIL DO IT ALRIGHT! SO WHAT'S THE CATCH?
YOU SEE, ONE OF MY LESSER HOBBIES, ALONG WITH COLLECTING VINTAGE OCEAN LINERS, MOVIE MEMORABILIA AND STUDIOS, AMERICAN CORPORATIONS, ETC., IS RAISING MY ARABIAN HORSES!
FAVORITE RECENT HEADLINES: "LIZ TAYLOR TO INVITE ONLY HER 400 VERY CLOSEST FRIENDS TO 50TH BIRTHDAY"... "GOV BROWN SAYS THE TWO MOST IMPORTANT VARIS OF OUR NATIONAL SYSTEM ARE 'IN STUDENTS & TEACHERS'".
I AM BEING INTERESTED IN BUYING SOME LAND IN YOUR JEFFERSON COUNTY B..T THE OWNERS ARE BEING NOT PERSUADED TO SELLING TO ME.
YES, I KNOW HOW YOU DIL SHEIKHS ARE BUYING UP BLUE GRASS FARMS AND THE LIKE
BUT YOU, AS MAYOR, CAN RAISE THEIR PROPERTY TAXES SO HIGH THEY WILL BE FORCED TO SELL OUT...AND IN RETURN I WOULD DONATE THAT CHECK TO LOUISVILLE.
(GULP) WOTTA DIRTY TRICK! BUT IF WE CAN FORCIBLY ANNEX SUBURBAN AREAS FOR SIMILIAR REASONS I GUESS ITS OKAY. BESIDES, IT'S NOON. I HAVE NO CHOICE.
SIGH- IT'S A DEAL.
HERE THE STOCKHOLDERS REPRESENTATIVE IS BEING ON THE LINE.
ER YES UH THE CITY IS RAISING YOUR UH TAXES TO UMPTEEN SKYRILLION DOLLARS A YEAR
SORRY
HE SAID TO COME RIGHT OVER AND HE'LL ACCEPT YOUR CHECK!
BUT GOSH HE WAS CROSS!
NOW, F YOU'LL SIGN THIS AGREEMENT THAT YOU NO YOUR SUPER-POWERS, MOVE THE AREA PHYSICALLY TO MY HOME-LAND, I WILL GIVE YOU THE CHECK.
WELL, WHATEVER I'VE DONE, THE CITY IS AGAIN SOLVENT!
I AM THANK NOW, F YOU'LL BE EXCUSING ME, I MUST HURRY OVER TO CHURCHILL DOWNS AND RECEIVE THE DEED FROM PRES. STONE!
TO BE CONTINUED (NEXT MONTH) NEXT WEEK'S A NEW SIGN!

## Obituaries

Harold R. Foster, creator and artist of the legendary classic PRINCE VALIANT, died July 25, 1982 at the age of 89 of a lengthy illness. He is survived by his wife Helen, two sons, and many grandchildren, including two girls called Aleta.

Foster was born in Halifax, Nova Scotia August 16, 1892, and grew up in Winnipeg. Self-educated as an artist, he first worked at the Hudson Bay Company illustrating their catalogue when he was 18. In 1921 he moved to Chicago and worked at Jahn and Oliver Engraving while attending the Art Institute and Chicago Academy of Fine Arts, eventually doing covers for such magazines as POPULAR MECHANICS. When the depression hit and advertising slowed down, he did the very first daily TARZAN continuity of ten weeks for TARZAN in 1929, and then took over the Sunday TARZAN strip from Rex Maxon in 1931. He continued the Sunday until he created PRINCE VALIANT, which debuted February 13, 1937, drawing the next 1788 episodes through 1971 when several artists tried their hand at the strip and Foster selected John Cullen Murphy, who drew the episodes while Foster wrote until this year when Foster gave over the full strip to him.

Never a comic-strip artist in the strictest sense (Foster never used word balloons, and didn't use pantomime to follow from panel to panel, relying on captions below each drawing to describe the action and contain the dialogue), he was nonetheless considered one of the three greatest influences on an entire generation of comic strip and comic book artists working in the realistic vein along with Milton Caniff and Alex Raymond. No one could match the sheer beauty of his pages and the graceful compositions of each panel, but perhaps his greatest talent was his ability to tell a story of wit and intelligence, a trait often overlooked as critics admired the beautiful drawing.


ULFRUN GRIPS HIS SWORD . . . THEN HE HESITATES
THOUGH DRESSED IN SAILOR'S ROUGH CLOTHES AND SPRAWLED UNCONSCIOUS ON THE DECK, SHE IS STILL GRACEFUL AS THE NEW MOON, THOUGH BRUISED AND DISHEVELED SHE STILL HAS THE LOVELINESS OF SPRING. THEN HE SEES WHAT HAS KEPT HER SO BUSY ALL THESE WEEKS. SPILLED UPON THE ROUGH BOARDS ARE DAINTY BABY THINGS MADE FROM HER OWN FINE CLOTHING!
© 1982 KING FEATURES SYNDICATE, INC.

Warren Tufts, 56, died July 6, 1982 in a crash involving his own home-made T3 airplane he'd worked on for the past five years. The plane took off accidentally while he was practicing taxi runs and it crashed a short while later. He was the only person aboard.

Born December 12, 1925 in Fresno, California, Tufts' earliest experience with the arts was in radio, where he scripted and performed radio programs beginning at age 14. Astonishingly, Tufts had no formal art training of any kind, and launched his first comic strip, CASEY RUGGLES after being discharged from the Navy and doing extensive historical research on the old west. The Sunday preceded the daily, beginning May 22, 1949, with the daily following on September 19 of that year. Tufts did both strips continuously through 1954 with the exception of one Sunday sequence in late 1953, and then left it completely after United Feature Syndicate prevented a movie from being made featuring his characters. He followed that with a wildly funny topical satire strip called THE LONE SPACEMAN, which Tufts used merely to test the mechanics and vagaries of self-syndication. It ran from December 5, 1954 through April 16, 1955, both daily and Sunday. It was followed soon after by Tufts' tour-de-force, LANCE. It was launched June 5, 1955 and ran through May 29, 1960 as a Sunday page, with a daily version running from January 4, 1957 through (probably) May 17, 1958.

After dropping the strip due to the workload in 1960, Tufts hooked up with Western Publishing, drawing issues of ZORRO, THE DETECTIVES, and THE RIFLEMAN for Dell, following with HOW THE WEST WAS WON, A TIGER WALKS, KORAK, HIGH

© 1984 Warren Tufts Enterprises

CHAPARRAL, and in a different style, the humorous SCOOBY DOO, WHERE ARE YOU? His last comic-book work was on THE PINK PANTHER; though the style isn't really distinctive from other PANTHER artists, his lettering is, and the layouts are a cut above the norm. He also did the DIARY OF TY LOCKE three-pager for WHAM-O GIANT COMICS.

Tufts' fame is not solely based on his ability to both draw and write well, but his remarkable attention to and affection for historical western detail in both of his long-running western strips and the few westerns he did in comic books. For those interested in Tufts' work, at least six volumes reprinting the CASEY RUGGLES daily strips have been published by Western Wind Productions (available through Tony Raiola, P.O. Box 14361, Long Beach, CA 90803), and Henry Yeo, a longtime Tufts fan and friend compiled a WARREN TUFTS RETROSPECTIVE in 1980, from which most of the facts in this article derive. It is available from Raiola at the same address.

## Media Review

We're again pressed for space, so here we go... Ilya Salkind, producer of currently-in-production SUPERMAN III (starring everyone from II you'd expect, Reeve, Kidder, Cooper and McClure, with Richard Pryor as the villain, Annette O'Toole as Lana Lang, and Annie Ross and Pamela Stephenson in support), has announced the two films to follow SUPERMAN III: SUPERGIRL, evidently behind the decision to spin her off into her own comic by DC recently, to be written by David O'Dell (writer of DARK CRYSTAL) and produced by Timothy Burrill, pre-production for which begins in September; and following that, the FIRST super-hero--SANTA CLAUS. You'll believe reindeer can fly... As hard as it may be to believe, Walt Disney Productions turned down an offer two years back for a director to do all of his future films for them: Steven Spielberg. Can you imagine RAIDERS and E.T. and POLTERGEIST as Disney pix? Well, they've apparently learned from their mistake, as STAR WARS and EMPIRE STRIKES BACK producer Gary Kurtz has signed on to produce films for Disney, beginning with RETURN TO OZ. It will pick up nine months after the tornado of M-G-M's WIZARD OF OZ, will feature Dorothy and family, and other characters from the other Oz books, which Disney has owned the rights to for thirty years. It will NOT be a musical. It will, however, feature the special effects unheard of in 1939, including flying characters and an underground world. Walter Murch will direct from a script he co-wrote with Gill Dennis based on the Oz books... But that is not Kurtz's only project on tap. Through his Kinetographics animation studio, he will produce feature cartoon versions of Will Eisner's THE SPIRIT and Winsor McCay's LITTLE NEMO. NEMO will cost $15,000,000 and will be coproduced with Tokyo Movie Shinsa from a screenplay by Ray Bradbury, featuring the talents of animators on both sides of the Pacific. THE SPIRIT's budget is a more modest $12,000,000, and will be produced from a screenplay by Brad Bird, who will also direct. Involved will be computer-generated graphics, a means by which background perspectives can be worked out far more quickly than by human hand, and also provides means by which design changes can be experimented with in test stages. No date for completion on either has been ventured by Kurtz, who will continue production of live-action projects such as OZ as work continues on the cartoons...

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The Cartoonists Local 839 went on strike August 5 over the continuing trend of the four major animation companies (Hanna-Barbera, Walt Disney, Filmation and Warner Bros.) involved in contract negotiations of sending animation work overseas while large-scale unemployment continues in the U.S.'s rank and file. What it means is that for the third straight year, the fall cartoon season will be disrupted in some way... THE TWILIGHT ZONE film may or may not be continued (it has yet to be decided). However, the sequence of the film which starred Vic Morrow, tragically killed in a helicopter crash, WAS complete save the scene in which he died, so that is not a stumbling block. The remaining three parts were to be directed by producer Steven Spielberg, George Miller and Joe Dante, and star Albert Brooks, Dan Aykroyd and Kathleen Quinlan... The new Monty Python feature began filming July 12. It's title: MONTY PYTHON'S THE MEANING OF LIFE. - R. Blabbit

# WARP

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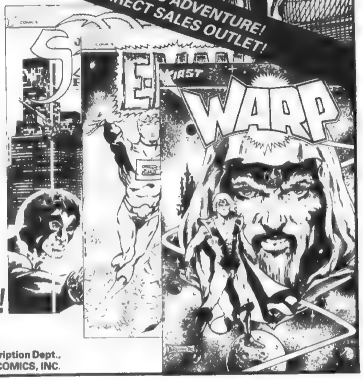


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## Comic Book Hall of Fame

By Don Rosa

Welcome to the first solo-flight of a column which for many years was just a segment of my INFORMATION CENTER. Readers enjoyed speaking out on their favorite funny books so much I decided to test this as a separate feature and see if it would generate interest and enjoyment from readers all by its li'l self.

The purpose of my comic-book H.O.F. has always been for readers to nominate their choices for the single BEST individual issues of comic books; not characters, or titles, or series, but individual ISSUES. I hope to now do more than simply LIST the nominations, and I plan to give the writers a chance to explain WHY they picked the particular issues. I would think this would be a very useful concept to help comic fans explore comics they are not familiar with by alerting them to issues which might be outstanding examples of a particular title. Therefore, as always, I invite any and all readers to send me THEIR choices for favorite comics. But please try to limit the explanations to a SHORT paragraph per issue; I failed to mention that last time, and, as I should have expected, a few people sent in nomination listings which filled a type-written page EACH. I have edited down a few of the following letters (which I don't like to do), and I HOPE I have not left out any points which the writers felt were important!

My address for your nominations is, as with I.C.:

KENO DON ROSA
1603 Woodluck Avenue
Louisville, KY 40205

Unlike I.C. this column will involve little or no commentary on MY part... I'll simply recopy the nominations sent to me. And, without further ado, we'll launch this new column with a few letters from such notables as Fred Hembeck and DC writer/editor Mike Barr...

FRED HEMBECK -- Troy, NY.

SUPERMAN #149 - "The Death of Superman." This was the fourth SUPERMAN comic I ever bought, and I was eight at the time. I still get choked up when I look at that last panel where a ghostly Superman waves from amongst the clouds. Sob...

THE AMAZING SPIDER-MAN #25 - "Captured By J. Jonah Jameson." Lee and especially Ditko were at the top of their form in what was essentially a comedy story. Lotsa action, lotsa yocks, lotsa thrills. Love that cover! It's tough picking a favorite from my favorite series of all time, SPIDER-MAN by Lee and Ditko, but this is my choice--for now.

DENNIS THE MENACE GOES TO HOLLYWOOD -- runners up: ...GOES TO HAWAII and GOES TO MEXICO. When writer Fred Toole and artist Al Wiseman took you away on a vacation with the Mitchells for 100 pages, you really felt as if you'd been there with 'em! Clever scripting, fabulously detailed artwork. Too bad Henry and Alice met Robert Young on the set of FATHER KNOWS BEST in this one--if there was ever a couple that needed a good cup of Sanka, it was these two!

More Hall of Famers to come!

MIKE W. BARR -- Jackson Heights, NY.

SHOWCASE #55 featuring Dr. Fate and Hourman, guest-starring the golden age Green Lantern VS. Solomon Grundy. It's a darn GOOD story by Gardner Fox with maybe the best art ever by Murphy Anderson, and it's one of the first books I ever read to feature the golden age characters by their lonesome. It's also one of the best examples of what is sometimes (and rightly) called the DC formula: menace appears, heroes appear and battle it, are defeated, then rally to defeat the menace, with a twist on page 20. But it's well-done here, and I'm sure Julie Schwartz's editing didn't hurt any, either.

SHOWCASE #60 and 61 featuring the Spectre, because they're my first experience with the type of story that Marvel would later try to trademark: the "cosmic" battle. This was my first exposure to the Spectre, and to see a character nearly as powerful as God fight Satanic forces by growing as large as the universe...whew! Still heady stuff, to this day. Again, Fox, Anderson and Schwartz get the honors.

THE FLASH #123 - "Flash of Two Worlds": because it was my first exposure to the golden age in any sense at all. And because it's a good story.

SPIDER-MAN ANNUAL #1, because it's one of the best of the Lee-Ditko run, which is still the best version of the character. Hmmm...I'll add AMAZING SPIDER-MAN #33, because it's a terrific story of a hero triumphing over adversity, a far cry from the neurotic whiner Spidey was to become the instant Ditko left.

ROBERT GOODWIN--Long Beach, CA. FANTASTIC FOUR #57-60, when Dr. Doom steals the Silver Surfer's power cosmic and the FF has to defeat him. I feel these issues are THE single greatest issues that Marvel has put out to date. Stan and Jack hit their peak with these issues of the FF. Never has Dr. Doom been more treacherous! Never were the FF so valiant! The fight between Doom and the Thing (#60, pages 10-11) will never be equaled!

THE AMAZING SPIDER-MAN #31-33: Spidey battles against all odds to save the life of Aunt May. Stan's writing--superb. Ditko's art--beautiful! Who can forget the emotionally-spent and physically-exhausted Spidey trapped beneath tons of machinery, fighting with himself to not give up.

STRANGE TALES #118: "The Possessed." This is the tale that got me hooked on Dr. Strange. It's a classic tale of evil menacing a small village. Again, Stan's writing is fantastic and Ditko's art is striking.

MARVEL GRAPHIC NOVEL #1: "The Death of Captain Marvel." I shudder to think how this story might have been done, but Jim Starlin handles it tastefully and with dignity throughout.

UNCLE SCROOGE - FOUR COLOR #386: "Only a Poor Old Man," simply because the vision of Uncle Scrooge diving into his money like a porpoise, burrowing through it like a gopher, and tossing it up and letting it hit him on the head, remains with me to this day.

ED KRIEG -- Dale City, VA.

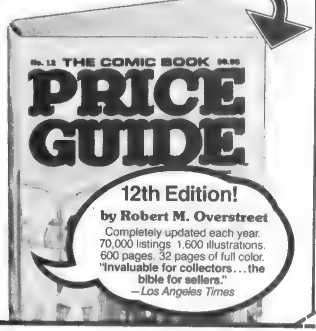
UNCLE SCROOGE-FOUR COLOR #386 - "Only a Poor Old Man" because it is the essense of Scrooge and his character. It also shows us that Donald and the kids are important to Scrooge too.

DETECTIVE COMICS #500--"To Kill a Legend" by Alan Brennert, showed us a Bruce Wayne given a chance, in another world of course, to change history and save important lives (to him).

SUPERMAN #162-"The Story of Superman Red and Superman Blue" is a tale designed to show us what would happen if Superman could eliminate crime, Kryptonite, and retire. Of course, with Kandor enlarged on another world in another dimension, this story will probably never happen, but it's still fascinating. I read somewhere an article about five months ago calling "Superman Red-Blue" and "The Death of Superman" the LAST SUPERMAN stories. Do you or any other reader agree?

# CALLING ALL COMIC BOOK FREAKS!!

If you can't find it in here,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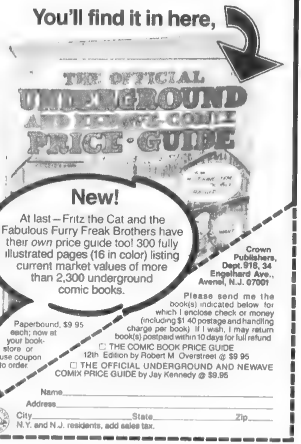
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SUSAN JOHNSON--Toronto, Ontario, CANADA. Although my collection has a healthy number of golden-age comics (mostly Fawcett MARVELs), and my silver-age comics collecting started in '65, these are the ones that really stand out for me:

NOT BRAND ECHH #1: 'Way back in '67 when I first bought it, I had a look at it while I was walking home and started laughing so hard I had to put it away until I got home. The satirizations were lethally accurate, incredibly detailed and just plain out-and-out FUNNY! The only real attempt at parody that DC had out at the time, THE INFERIOR FIVE, tended to be so obscure that it was hard to tell who was being satirized. Compare their Fantastic Four parody with the NOT BRAND ECHH story in #1. DC parodied only the FF's powers--Marvel took shots at dialogue, the characters--even Kirby gave his own art style the treatment. Sadly, N.B.E. deteriorated over the years, but the early issues remain as examples of some of the best satire since the early days of MAD.

HOWARD THE DUCK #10-"Doom in a Dark Dimension" featuring Howard's edge-of-breakdown nightmare, an excellent study in realism, and H.T.D. #14-"A Duck Possessed," where Howard becomes the Son of Satan. Especially good is the sequence where Howard's psychic self floats away and touches on various lives which then become part of his consciousness. He suddenly finds himself looking through the eyes of the world that has long been so strange to him in a rare case of total empathy.

Harvey's THE SPIRIT #1 was my first contact with the Spirit and the stories are structural masterpieces. It was my first exposure to Eisner's talents and I was hooked for life.

As for alternative comics, I nominate ELFQUEST #7-"Dreamberry Tales" and CEREBUS #36-"The Night Before." Both stories have a lot in common, as far as storyline, situation (both physical and emotional) and plot are concerned. Both have most of their action confined to one room. Both rely on the artists' rendering of facial expressions. Both are concerned with a one-on-one confrontation (Cutter and Picknose, Cerebus and Jaka.)

MARK WAID -- Richmond, VA.

CAPTAIN AMERICA #183, "Nomad: No More," particularly for the incredibly stirring speech Steve gives near the end, one that got me a standing ovation years later when I performed it for my college course in "The American Dream."

ACTION COMICS #309-"The Superman Super-Spectacular." Doesn't a week go by without my roommate asked me what DC would have done without JFK. I'm a sucker for any of those stories that have both the American Legends in them.

WORLD'S FINEST COMICS #167-"The NEW Superman-Batman Team." Though Curt Swan and George Klein are considered to be among the definitive Superman artists (and rightfully so), they did a pretty good Batman and Robin too--actually, I very opinionatedly postulate that there's not a whole lot of features this side of WARLOCK that they couldn't have done to my satisfaction. The story (one of Cary Bates' earliest) was nicely, tightly plotted, and could teach Chris Claremont a thing or two about storytelling, and characterization to an extent; and finally, before indignant X-fans come and paint a swastika on my door...

MYSTERY IN SPACE #75-"The Planet That Came to a Standstill." Again, nicely plotted, with art better than most any other second-stringer ever got. Not perfect, of course--Adam Strange just ASSUMES that somebody's gonna stumble across that slave ship out in the middle of the African veldt?--but it stirs up a lot of pleasant feelings/memories, most everyone's REAL criterion #1 for their Hall-of-Fame nominations.

KARL WILCOX -- Dade City, FL.

My list of nominations for the Comic Book Hall of Fame include the following:

FANTASTIC FOUR #1--this comic has to be a classic. Probably the one book that really launched the silver age of comics, it explains the origin of the Fantastic Four, with a fine story by Stan Lee and equally good art by Jack Kirby.

HUCKLEBERRY HOUND-FOUR COLOR #990--this first issue, based on Hanna-Barbera's Emmy-winning TV cartoon series, contains art by the great Harvey Eisenberg and the first two stories are adapted from TV scripts by Michael Maltese and Warren Foster. In the category of humor, that's a winning combination.

Another winning combination in the "funny animal" category are Rocky and Bullwinkle. They're in especially good form in Gold Key's ROCKY AND HIS FIENDISH FRIENDS #1, with stories and art by (I believe) Al Kilgore. As far as I know, this is the only comic to actually try to imitate Jay Ward's mock cliff-hangers and titles with outrageous puns.

The best movie adaptation I've seen is the DC/Marvel MGM's MARVELOUS WIZARD OF OZ. It is completely faithful to the original movie masterpiece in both dialogue and drawing.

Whitman's KING KONG adheres pretty closely to the original and the liberties that are taken are justified by the finished product. Alberto Giolitti is among the most underrated artists, and this is among his best work.

My favorite SUPERMAN story is SUPERMAN VS. MUHAMMAD ALI, which I feel surpasses both SUPERMAN VS. SPIDER-MAN and its sequel. I found the plot engrossing and Neal Adams is my favorite comic-book artist.

The MARVEL COMICS SUPER SPECIAL "The Beatles Story" is a very entertaining graphic biography of the Fab Four. Art by George Perez and Klaus Janson is top-notch.

THE LITTLE RASCALS-FOUR COLOR #778: The stories are funny, but "Rumpus at the Ritz" is the stand-out. The issue is drawn by Bob Clarke (of MAD Magazine) and captures the personalities of Spanky, Alfalfa, et al.

RANDY HALL -- Berrien Springs, MI. Here are my entries for the top three comics of all time: JUSTICE LEAGUE OF AMERICA #12-"The Last Case of the Justice League," X-MEN #108, in which Phoenix saves the universe, and WORLD'S FINEST #168, "The Return of the Composite Superman," Superman and Batman against my favorite villain. I guess it's obvious I have a fondness for team-ups and the days when heroes went out there to beat the pulp out of the bad guys and stamp out evil and rotteness. Today the longjohn crowd seems to be more interested in working off their psychoses, though there does seem to be more fun and adventure creeping back in.

My twin brother Wayne has similar thoughts, and nominates these: JLA #13, "Riddle of the Robot Justice League," JLA #18, "Menace From the Micro-World," and DETECTIVE #472, "I Am the Batman."

BOBBY PFEIFFER -- Gilbert, MN.

X-MEN #141-142: The one where they're in the future; I think it's great because the things are

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very bad for mutants and they want to change it.

I also nominate THE NEW TEEN TITANS #8, "A Day in the Lives." It proves a big fight or a death makes a story great. The people of the story make it good or bad, in this case great.

JOHN RAYMOND MORRIS -- Ashland, WI.

TALLY HO #1 - First comic with Frazetta artwork. I love the Snowman!

FLASH GORDON #5 (King) - The first comic I ever had.

BLUE BEETLE #5 (Charlton) - My first introduction to Steve Ditko's world.

BRIAN DOHERTY -- Jacksonville, FL. BLACK GOLIATH #5: Please don't ask me why. I don't really remember much about this one, except that it made me cry when I first read it. I figure that is good for something.

X-MEN #113: Some really spectacular Byrne graphics with Magneto, my fave villain.

MASTER OF KUNG FU #115: I know this just came out, but it's absolutely incredible.

CEREBUS #36: Heavy emotions, mon.

GEORGE C. CLARK -- Chicago, IL. My nomination for the comic-book Hall of Fame has to go to UNCLE SCROOGE #6: "Tralа-La," although it's hard to choose one issue over other favorites like #10: "The Fabulous Philosopher's Stone" and #5: "The Secret of Atlantis/ Ten Skyrillion-Dollar Quarter."

## TCR Mailboat

GIDEON SMITH, 11421 Notre Dame, Cleveland, OH 44104: Two things: I see Whitman has taken to rewriting history by referring to Mickey Mouse's arch-foe as DIRTY Pete rather than BLACK Pete (cf, for instance, the last reprint in WDC&S #487). No doubt this is done out of politeness to black Americans, but I wonder if it isn't as silly as objections to FuManchu's yellow skin color or Kitty Pryde's medallion. How do other readers of TCR feel?

Secondly, TCR could provide its readers with a service no other zine has yet thought of, if you'd start a feature focusing on important Events in books from last month. "Coming Comics" tells us what to expect, but reveals no more than the publishers' hand-outs reveal. None of us (or, at least, very few) can afford to buy every comic published these days, so we're selective. The books that appeal to us less because unattractive art or writing is offered, are not purchased.

This contains its own Catch-22, because we often miss something of importance. Had not HULK #268's very attractive cover made me buy the issue, I would have missed the never-before-revealed interior segment about Rick Jones' boyhood in the orphanage. Likewise the "coming..." blurb for the SHAZAM story in WFC #279 didn't hint at that story's set-up for the planned merging of the Kid Eternity/Freddy Freeman lifelines.

A TCR column just listing interesting items like that would not only assure us of not inadvertantly missing something of special interest, but would also benefit the specialty shops who stock back issues. At first, the criteria and parameters might be tough to decide on, but after a few tries you'd have a unique and highly-valuable attraction. Anybody else agree with me?

[I do, and if Sam Kujava wishes, he may incorporate your idea in his column. And, I know that if Sam doesn't care to tackle it, I could probably interest a couple of others who follow the characters closely enough to do what you're asking for to tackle it. (Murray?)

Actually, rewriting history by changing Black Pete to Dirty Pete isn't such a transgression when you consider that originally Pete's first name was "Pegleg," apparently abandoned when Disney Studios thought they would be risking offending people who had (or knew someone with) a wooden leg. For a while they were calling him simply "Pete." Now, of course, they are in mortal danger of offending people who don't wash. There is a great responsibility charged to organizations with as much power as Disney. MT]

MICHAEL DRAPER PECHACEK, 605 Bel Air Drive, Nashville, TN 37217: Boy is 1982 going to be a year to remember. When I look at the new stuff from DC I get excited, look at CAPTAIN CARROT, its basic super-heroes-but-with-a-difference humor. The humor does get out of hand at times but it's still fresh. But even fresher is FIRESTORM, which is loaded with pure energy and explosive fun--once again, super-heroes with a difference. But my favorite new comic has to be THE NIGHT FORCE. This book is great! I LOVE IT!!! I can only hope the comic audience will welcome this soap opera/mystery/horror comic as well as they did SUPERMAN and SPIDER-MAN. If they take these new books to their hearts, I think comics could change forever, and hopefully Marvel will do something this great in some of their new formats. Slick and better paper is great, but you need something just as great to put in them. G.I. JOE and the crap in MARVEL FANFARE just don't get it. I see the makings of a newsstand revolution. Let's get behind and support it!!!

KERRY LUCARELLI, 907 South 13th Street, Virginia, MN 55792: It's a sunny Saturday morning, the last snows of spring have melted, FRANKENSTEIN JR. and SPACE GHOST are on TV, washed jeans are drying outside in the summer breezes, and the folks come back from the store. With "Wow!" and "Gee!" and "Lookit that!" my brother and I took our present, an encyclopedia of entertainment, a summer's volume of Sunday funnies, a new copy of WHAM-O's GIANT COMICS.

Lou Mougin did a superb job of bringing back all that wonder. The size alone devastated us. We could look at a page for a half hour, and the thing spread over the living room floor with enough space to accomodate the neighborhood kids, if they wanted to read. I didn't know who Wally Wood was then, but I remembered those distinctive stories of Radian and Goody Bumpkin and have often wondered if anyone remembered that monstrosity unleashed by the factory of the Frisbee. The inside cover with its array of war planes, the back inside cover with its UFO stories (I can still see a cow dangling beneath one UFO, obviously hunting for cosmic nourishment), the spy maze, the wart-covered tyrant, the robot dog that barked without opening its mouth, and a million other goodies designed for the minds of young boys. That one comic is the one thing next to AM radio and THE WILD, WILD WEST that means growing up in the '60s, and thank you Lou Mougin for giving me my childhood again.

KATHY GODFREY, Box 87, MIT Branch P.O., Cambridge, MA 02139: Just a brief catch-up letter.

SWAMP THING opened here a couple of weeks ago, and closed yesterday. It's a cheap film, but not as bad as it could have been. The Swamp Thing's make-up sort of grew on me, especially in comparison to the other make-up jobs later in the movie. A good flick for Adrienne Barbeau fans, as she obligingly jogs around for the camera.

To Harland Ronning: Mickey Moose and Ronald Duck appeared in an episode of the MUPPET SHOW. The guest-star was Petula Clark (I think) if you want to watch for them.

To Andrew Johnston: You've misquoted me slightly. What I said was "impossible" was handling the special effects for Brainiac's force field without spending astronomical sums of money. I then said that using Supergirl would confuse most of the audience,

who would never have heard of her before. To explain her properly, no matter what origin they choose or make-up, would require either a prologue to the movie or a flashback when she appears. Either of these would raise hob with the pacing of the movie, and pacing has been a problem in both earlier films.

Congratulations on breaking 200, and best wishes for the future.

[I would think a flashback, narrated by Supergirl explaining herself to Superman, would work best--if they chose to use her. I don't know if they'd ever choose to dilute what they have by introducing ANY competing heroes or heroines, as their Superman currently stands as the only person of his type on that Earth. (And from what I've heard of the Richard Pryor-plot of SUPERMAN 3, there wouldn't seem to be room for either Supergirl OR Brainiac--unless Richard's to be painted green...) MT]

ED KRIEG, 14425 Brandon Court, Dale City, VA 22193: Thanks for publishing my letter. I forgot that Donner directed SUPERMAN I only. Incidentally, have you read the interview with the Newmans in COMICS SCENE? They state that ideas like red kryptonite are "cheating." If that is so, why did they have Superman change time (a big no-no) in the first movie, and give the villains different powers than our hero in II? Maybe the Tooth Fairy gave the people powers. See the current SUPERMAN (#372) which apparently shows why Superman can't change history.

In regards to the BIG SCREEN, LITTLE SCREEN column article on Betty Boop, I'd rather have Carrie Fisher, Liza Minnelli, or Stockard Channing--who would have made a GREAT Lois Lane) play the role. With John Belushi dead, does this mean that ALLEY OOP and THE THREE CABALLEROS are scrubbed?

As for Sam Kujava, I must reluctantly agree with him on PHANTOM ZONE. However, how did Nam-Ek (sic) and the old prophet get into the Zone? Incidentally, in regards to DAZZLER #16, I recommend a look at the STEVE ROPER comic strip--not the episode going on now. THOSE women in that strip are something else --an infantile dream. The Washington POST carries THIS along with the ever-popular MOMMA strip.

I enjoyed the Harvey and Archie articles. I do feel Harvey had better art work. Still, it is sad to --ah--see them give up the ghost, so to speak.

Some remarks about Joanna Fenton's letter. She mentioned certain Archie series books. I don't collect Archies 'cause I don't like the artwork. The jokes, etc. are fine. I am surprised she didn't mention Dell Comics or Whitman books. These books are full of good, clean fun. When a Carl Barks story is reprinted--such as "Only a Poor Man" in UNCLE SCROOGE today, I buy 'em. Barks' stories are fun to read for anyone. I normally buy my books primarily in a store in Alexandria and the dealers are great! The prices are fair too. Mrs. Fenton, not ALL comics are as bad as you imply. There are some good comics. I must say, though, that I haven't seen any "closet" BETTY AND VERONICA types around my way. I might add, there are two other book stores I frequent, one close to home in Woodbridge, VA and the other in Manassas. I have checked their prices and these people are fair too.

What's the problem with the CONAN movie? It's due to open in Washington, DC in May with an R rating. A lot of the younger folks (under 17) can't see the film without an older person. I feel this might make the movie another DeLaurentiis bomb. Couldn't Marvel, who owns the rights to the character (for comics, anyway) protest?

What has happened to the adventure strip? I subscribe to the Washington POST and see the three Baltimore papers. The overwhelming majority of the comics are "humor" strips or "soap-opera" strips, a la MARY WORTH. Oh the GREAT PRINCE VALIANT strip appears each Sunday in the POST, but this is in the minority unless you consider STEVE ROPER and his numerous "women" (drawn for the Dolly Parton fans) and MARK TRAIL. The Evening SUN has DICK TRACY and that's it, as far as adventure strips. Who is responsible for selling a strip and buying a strip up? Both the SUN and the Washington POST ran questionnaires (two-three years ago) to find out which strips were popular but didn't publish results other than to drop STAR TREK (in the SUN) and MOON MULLINS (but NOT THE PHANTOM) from the POST.

Finally, I must say that while I am a science fiction fan, I collect and read comics, I am getting VERY sick and tired of certain "adults"--both professional publishers and "fans" bragging about THEIR works as if they were the greatest of all time. These people say "I'm selling more comics than 'X' publisher and I aim for 'mature minds,' too, so there, NYAH, NYAH." Someone should tell Funky Flashman and Co. that they are boring everyone to tears with their infantile attitudes. I read primarily DC because of Mort Weisinger. Sure, Mort's SUPERMAN and ACTION comics, to name two, might have been juvenile, but they were damn fun. I'd like to see a Marvel story that tops the late Edmond Hamilton's "Superman Under the Red Sun" for human interest and characters, or "The Death of Superman," for instance. Now, I do read Marvel, but I DO NOT like a lot of the stuff they publish. You can be adult and not violent, or sexy, or "relevant." That was DC's error in the late '60s and early '70s. They tried to copy Stan Lee.

Two more items. What is your opinion of PRINCE VALIANT as drawn by Murphy? I think it's good--despite Maurice Horn's remarks in the ENCYCLOPEDIA OF COMICS. We need strips like PRINCE VALIANT. Finally, is it true Burt Ward and Adam West (??) are being considered for the BATMAN movie? It's almost as bad as Clint Eastwood as Dick Tracy. Congrats on your 200th. Have more like it.

[Sorry. No more 200th issues for us.

That puking sound you heard in the background was me after hearing your casting suggestion for Lois Lane. To never see (or hear) Ms. Channing on screen in any medium ever again is a desire I can only dream about.

John Cullen Murphy's PRINCE VALIANT (and we're speaking only about the art--I have no quarrel at all with the story, which continues as Foster had written it) is certainly well done enough, if not to my personal taste. Foster, for whatever reasons, chose an artist who couldn't possibly duplicate either the style or atmosphere of his work instead of one of those artists who auditioned (Morrow, Wood) who might have; Murphy's people are taller, more angular and more impressionistic than Foster's, and his backgrounds less defined. Murphy's style seems more contemporary to me, and he and the strip will always be an uneasy match in my eyes.

And the CONAN movie seems to be doing just fine with its "R" rating. Actually, most box office hits today are "R" rated, excepting the really large ones, and I would think that it's better that someth set in as violent a world as CONAN should probably be kept from the eyes of younger children. MT]

"T.M. MAPLE," #916, Toronto, Ontario, CANADA: First of all, congratulations are in order on the preparation and distribution of #201. For the first time in I'd-hate-to-say-how-long, I was able to buy my copy of TCR at the same time as the first of the comics listed in that issue's checklist. (No more little scraps of paper to mark down the comics bought to be later transferred to the checklist!) So congratulations! (And keep it up, eh?)

And whatever happened to the TCR Top 100? I found it to be most interesting and I'd like to see it back.

[Continued on page 31]

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- ☐ ARCHIE'S PALS 'N' GALS #161
- ☐ BETTY AND ME #131
- ☐ JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE #53
- ☐ LAUGH #375
- ☐ LAUGH COMICS DIGEST #43
- ☐ LIFE WITH ARCHIE #234
- ☐ SABRINA THE TEEN-AGE WITCH #76

- ☐ ATTACK #38
- ☐ BATTLEFIELD ACTION #78
- ☐ FIGHTIN' ARMY #161
- ☐ FIGHTIN' FIVE #49
- ☐ FIGHTIN' MARINES #166
- ☐ GHOST MANOR #66
- ☐ GHOSTLY TALES #158
- ☐ GUNFIGHTERS #76
- ☐ HAUNTED #65
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- ☐ ARION, LORD OF ATLANTIS #2
- ☐ BATMAN #354
- ☐ THE BEST OF DC #31 [JLA initiations]
- ☐ BLACKHAWK #253
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- ☐ THE VISION AND THE SCARLET WITCH #2
- ☐ WARLOCK #1
- ☐ WHAT IF? #36 [Fantastic Four]
- ☐ WOLVERINE #4

[Continued from page 29]

(We fans are never satisfied, are we?)

And while we're on the whatever-happened-tos...whatever happened to the SWAMP THING movie? It hasn't premiered up here yet--and Toronto gets movies at their very first release. (We're North America's number three movie market, you know, after New York and Los Angeles--and that's total dollars, not per capita.)

The most interesting letter in the current issue was the one from Joanna Fenton which dealt in part with the difficulty of getting certain issues from comic shops and the high price of back issues.

With respect to new comics and comic shops, I can firstly say that the shops I frequent have very few problems with keeping issues in stock (i.e. not selling out real quickly)--the last major problem was with NEW TEEN TITANS #1-4. However, I do use sometimes a source that many fans overlook: the "newsstand" dealers (variety stores and the like). In the Toronto area at least, these stores are usually about one month behind the comic shops in distribution. So, if you miss a particular issue at the comic shop, it's usually not too difficult to get it later at one of these stores. (That's how I got NEW TEEN TITANS #2-4.) And many stores frequently have issues two to four months old also on the racks (and in pretty good condition, too). More than once I've seen someone at a comic shop paying up to 50% over cover price for a back issue that I know is still on a newsstand rack in the area. In fact, in some cases the newsstands are a quicker and more reliable source for particular comics: this was true with CAPTAIN CANUCK and CHARLTON BULLSEYE. And there is always the unexpected at the newsstands. For instance, I once bought a six-year-old (!) SUPERBOY/LEGION issue (for cover price) in a variety store.

Nextly, a few words about buying back issues. Like you, Mike, I don't go too high for back issue payments. The most I've spent is $2.50. And as I think you've mentioned previously, a key is not insisting on near-mint condition. Fine and good grade comics are still quite readable. I just bought several comics that list in Overstreet for $14.00 and more in mint condition and the most I paid was $1.75, but I got most of them at less than $1.00. And Mike, about never paying more than cover price for Marvels and DCs less than two years old: if you can tell me where to get NEW TEEN TITANS #1 for 50¢, I'll gladly buy several.

Lastly, to save a stamp, I'll include a piece of info for Paulette Carroll and her request for retail outlets for European comics. The British-based book chain W.H. Smith has several stores here in Toronto (and, I believe, elsewhere in Canada) and is a good source for the ASTERIX and TINTIN books. You can easily pick up the entire run of both if you're willing to visit two or three separate stores. (Unfortunately, no LUCKY LUKE.)

[Our financial problems probably kept #202 from reaching you in time, though we finished in time. When you don't have any money, it's pretty difficult to get the post office and United Parcel Service to extend credit to get the issues out.

TCR Top 100 may appear on a semi-regular basis. For the amount of feedback and appreciation the page received, it was far too much work (twelve or more hours for just that one page) compared to the rest of TCR. Significantly, you're the first person to notice that it's gone, and it last appeared in #199. In the couple of years it ran, things didn't change a heckuva lot, anyhow.

I've missed a couple of comics in the past year that'll be tough to pick up at cover price (X-MEN AN-

[Continued on page 34]

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# 1982 MARVEL-D.C. PRICE LIST

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| AMAZING ADVENTURES | |
|---|---|
| 1 | 3 |
| 2 | 2 |
| 3,4 | 1 |
| 5-8 (ADAMS) | 3 |
| 9-17 | 1 |
| 18 (ADAMS) | 5 |
| 19-39 | 1 |
| 1 (1977) | 1 |
| 2-14 | 1 |
| ASTONISHING TALES | |
| 1 | 5 |
| 2 | 2 |
| 3-6,10,12 | 2 |
| 7-9 | 1 |
| 11,13-20 | 1 |
| 21-24,26-36 | 1 |
| 25 | 2 |
| AVENGERS | |
| 1-5 (INQUIRE) | |
| 6-10 | 25 |
| 11-15 | 16 |
| 16-19 | 12 |
| 20-22 | 8 |
| 23-30 | 4 |
| 31-40 | 4 |
| 41-50 | 3 |
| 51-56,59,60 | 3 |
| 57,58 (ADAMS) | 12 |
| 61-65,68-71 | 4 |
| 66,67 (SMITH) | 8 |
| 72-82,84-91 | 3 |
| 83,92 | 4 |
| 93 (ADAMS) 22 | 16 |
| 94-96 (ADAMS) | 14 |
| 97 | 25 |
| 98,99 (SMITH) | 7 |
| 100 (SMITH) | 15 |
| 101-110 | 3 |
| 111-125 | 3 |
| 126-150 | 2 |
| 151-180 | 2 |
| 181-191 (BYRNE) | 2 |
| 192-199 | 1 |
| 200 | 2 |
| 201-220 | 1 |
| 221-UP | 1 |
| SPECIAL #1 | 3 |
| SPECIAL #2 | 5 |
| SPECIAL #3 | 3 |
| SPECIAL #4,5 | 2 |
| ANNUAL #1 | 3 |
| ANNUAL #2,3 | 2 |
| ANNUAL #4,5,6 | 1 |
| ANNUAL #7 | 1 |
| ANNUAL #8,9 | 1 |
| GIANT SIZE #1 | 3 |
| GIANT SIZE #2-5 | 2 |
| CAPTAIN AMERICA | |
| 100-108 | 5 |
| 109 (ADAMS) | 6 |
| 110,111,115 | 7 |
| 112,114-150 | 2 |
| 151-179 | 1 |
| 180-199 | 1 |
| 200 | 2 |
| 201-251,254 | 1 |
| 252,253,255 | 2 |
| 256-UP | 1 |
| GIANT SIZE #1 | 2 |
| SPECIAL #1,2 | 2 |
| ANNUAL #1 | 3 |
| CAT | |
| 1 | 3 |
| 2-4 | 2 |
| CAPTAIN MARVEL | |
| 1 | 12 |
| 2-5 | 3 |
| 6-10 | 2 |
| 11 (SMITH) | 3 |
| 11-24 | 2 |
| 25 (STARLIN) | 6 |
| 26-29 (STARLIN) | 3 |
| 33,37-50 | 1 |
| 36 | 2 |
| 51-66 | 1 |
| GIANT SIZE #1 | 2 |
| CHAMBER OF DARKNESS | |
| 4 (SMITH) | 12 |
| CHAMPIONS | |
| 1 | 4 |
| 2-10,14,17 | 3 |
| 11-13 (BYRNE) | 2 |
| CONAN | |
| 1 | 60 |
| 2 | 25 |
| 3 | 40 |
| 4,5 | 20 |
| 6-10 | 15 |
| 11-15 | 12 |
| 16-22 | 9 |
| 23,24 | 10 |
| 25 | 5 |
| 26-30 | 4 |
| 31-36 | 3 |
| 37 (ADAMS) | 5 |
| 38-50 | 2 |
| 51-57 | 2 |
| 58 | 2 |
| 59-70 | 2 |
| 71-99 | 1 |
| 100,115 | 2 |
| 101-114,116-UP | 1 |
| KING SIZE #1 | 8 |
| ANNUAL #2 | 4 |
| ANNUAL #3-5 | 2 |
| GIANT SIZE #1 | 6 |
| GIANT SIZE #2,3 | 3 |
| GIANT SIZE #4,5 | 2 |
| CREATURES ON THE LOOSE | |
| 10 (1ST KANG) | 12 |
| DAREDEVIL | |
| 1-5 (INQUIRE) | |
| 6-10 | 18 |
| 11-20 | 8 |
| 21-50 | 4 |
| 51-99,103 | 3 |
| 100-102 | 4 |
| 104-157 | 1 |
| 158 (MILLER) | 30 |
| 159-165 | 15 |
| 166,168 | 12 |
| 167,169-UP | 7 |
| 167 | 15 |
| 169,170 | 5 |
| 171-180 | 3 |
| 181 | 2 |
| 182 | 2 |
| 183-UP | 1 |
| GIANT SIZE #1 | 2 |
| SPECIAL #1 | 3 |
| SPECIAL #2 | 2 |
| DAZZLER | |
| 1 | 5 |
| 2-5 | 2 |
| 6-UP | 1 |
| DEFENDERS | |
| 1 | 16 |
| 2 | 8 |
| 3-5 | 6 |
| 6-10 | 4 |
| 11-20 | 3 |
| 21-30 | 2 |
| 31-50 | 1 |
| 51-UP | 1 |
| DR. STRANGE | |
| 100 | 12 |
| 170-183 | 2 |
| 1 (DELKNER) | 5 |
| 2-5 | 2 |
| 6-10 | 1 |
| 11-21 | 3 |
| 22-26 (STARLIN) | 3 |
| 27-50 | 1 |
| 51-UP | 1 |
| ANNUAL #1 | 3 |
| GIANT SIZE #1 | 2 |
| FANTASTIC FOUR | |
| 1-20 (INQUIRE) | |
| 21-30 | 24 |
| 31-40 | 12 |
| 41-47 | 9 |
| 48 | 24 |
| 49,50 | 12 |
| 51-60 | 8 |
| 61-65,67-80 | 6 |
| 66,81 | 7 |
| 82,83,85,87-90 | 5 |
| 72,74,76,77 | 6 |
| 91-96 | 4 |
| 97-99 | 3 |
| 100-UP | 2 |
| 101-111,113-120 | 5 |
| 112,121-123 | 3 |
| 124-127 | 2 |
| 128 | 3 |
| 129-149 | 2 |
| 150,155-157 | 1 |
| 151-154,158-160 | 12 |
| 161-180 | 2 |
| 181-199 | 1 |
| 200 | 2 |
| 201-208,219 | 1 |
| 209-218,220,221 | 2 |
| 222-235 | 1 |
| 236-237 (BYRNE) | 2 |
| 238-UP | 1 |
| SPECIAL #1 | 35 |
| SPECIAL #2 | 20 |
| SPECIAL #5 | 10 |
| SPECIAL #6 | 4 |
| SPECIAL #7 | 5 |
| SPECIAL #8 | 3 |
| SPECIAL #9,10 | 2 |
| SPECIAL #11-UP | 1 |
| GIANT SIZE #4,5 | 2 |
| GIANT SIZE 5,6 | 12 |
| FANTASY MASTERPIECE | |
| 1 | 3 |
| 2 | 2 |
| 3-5 | 7 |
| 6-10 | 2 |
| 11-20 | 3 |
| 21-46 | 3 |
| 47 (SMITH) | 6 |
| 48,49 | 2 |
| 55,56 (STARLIN) | 4 |
| 57-70 | 2 |
| 71-99 | 2 |
| 100 | 4 |
| 101-117 | 3 |
| 118 (BYRNE) | 3 |
| 119,120,123-128 | 2 |
| 121,122,129-149 | 1 |
| 150-UP | 1 |
| GIANT SIZE #1 | 2 |
| SPECIAL #1 | 4 |
| SPECIAL #2 | 2 |
| ANNUAL #3,4 | 2 |
| IRON MAN & SUBMARINER | |
| 1 (1968) | 7 |
| KAZAR | |
| 1 (1971) | 3 |
| 2,3 | 1 |
| 4 (1974) | 2 |
| 2-10 | 1 |
| 11-20 | 1 |
| 1 (1981) | 2 |
| 2-9 | 1 |
| 10 | 4 |
| 11-UP | 1 |
| KING CONAN | |
| 1 | 3 |
| 2-5 | 1 |
| 6-UP | 1 |
| KULL | |
| 1 | 6 |
| 2 | 3 |
| 3 | 2 |
| 4-10 | 1 |
| 11-15 | 1 |
| 16-23 | 1 |
| LUKE CAGE (POWERMAN) | |
| 1 | 5 |
| 2-10 | 2 |
| 11-20 | 2 |
| 21-40 | 1 |
| 41-47 | 1 |
| 48-50 | 2 |
| 51-56,58-70 | 1 |
| 57 | 5 |
| INVADERS | |
| 1 | 6 |
| 2 | 3 |
| 3-5 | 2 |
| 6-11 | 1 |
| 12-19 | 1 |
| 20 | 2 |
| 21-91 | 1 |
| GIANT SIZE #1 | 3 |
| ANNUAL #1 | 2 |
| IRON FIST | |
| 1 (BYRNE) | 10 |
| 2-5 | 4 |
| 6-10 | 3 |
| 15 (X-MEN) | 15 |
| IRON MAN | |
| 1 | 30 |
| 2 | 12 |
| 3-5 | 7 |
| 6-10 | 5 |
| 11-20 | 3 |
| 21-46 | 3 |
| 47 (SMITH) | 6 |
| 48,49 | 2 |
| 55,56 (STARLIN) | 4 |
| 57-70 | 2 |
| 71-99 | 2 |
| 100 | 4 |
| 101-117 | 3 |
| 118 (BYRNE) | 3 |
| 119,120,123-128 | 2 |
| 121,122,129-149 | 1 |
| 150-UP | 1 |
| GIANT SIZE #1 | 2 |
| SPECIAL #1 | 4 |
| SPECIAL #2 | 2 |
| ANNUAL #3,4 | 2 |
| HOWARD THE DUCK | |
| 1 | 5 |
| 2 | 2 |
| 3 | 3 |
| 4,5 | 2 |
| 6-10 | 1 |
| 11-UP | 1 |
| ANNUAL #1 | 1 |
| HULK | |
| 1-6 (INQUIRE) | |
| 102 | 12 |
| 103-110 | 6 |
| 111-120 | 4 |
| 121-140 | 3 |
| 141 | 3 |
| 142-160 | 2 |
| 161-176,179 | 2 |
| 177,178 (WRECKER) | 4 |
| 180 (WOLVERINE) | 7 |
| 181 (WOLVERINE) | 15 |
| 182 (WOLVERINE) | 7 |
| 183-199 | 1 |
| 200 | 2 |
| 201-240 | 1 |
| 241-270 | 1 |
| 271-UP | 1 |
| GIANT SIZE #1 | 2 |
| SPECIAL #1 | 7 |
| SPECIAL #2 | 4 |
| SPECIAL #3 | 3 |
| ANNUAL #4,5 | 2 |
| ANNUAL #6,8 | 1 |
| ANNUAL #7 (WOLVERINE) | 2 |
| ANNUAL #9,10 | 1 |
| 71-UP | 1 |
| GIANT SIZE #1 | 2 |
| ANNUAL #1 | 1 |
| MANTHING | |
| 1 | 6 |
| 2-4 | 4 |
| 5 | 3 |
| 6-11 | 2 |
| GIANT SIZE #1 | 3 |
| ANNUAL #1 | 2 |
| MARVEL SPOTLIGHT | |
| 1 (BYRNE) | 10 |
| 2-5 | 4 |
| 6-15 (X-MEN) | 3 |
| MARVEL SPOTLIGHT | |
| 1 | 3 |
| 2-5 | 2 |
| 6-UP | 1 |
| MARVEL SPOTLIGHT | |
| 1 | 3 |
| 2-5 | 2 |
| 6-UP | 1 |
| MARVEL SPOTLIGHT | |
| 1 | 2 |
| 2 | 3 |
| 3 (GHOST RIDER) | 2 |
| 4-8 | 1 |
| 9-11 | 2

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# COMIC INVESTMENTS
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### NOVA

| | |
|---|---|
| 1 | 5 |
| 2,3 | 3 |
| 4-10 | 1.50 |
| 11-25 | 1 |

### PETER PARKER

| | |
|---|---|
| 1 | 4 |
| 2-5 | 2 |
| 6-10 | 2 |
| 11-20 | 1.50 |
| 21-26,29,30 | 1.50 |
| 27,28 (MAYER) | 1.75 |
| 31-50 | 1.25 |
| 51-UP | 1 |
| ANNUAL #1 | 1.50 |
| ANNUAL #2,3 | 1 |

### ROM

| | |
|---|---|
| 1 | 3 |
| 2-5 | 2 |
| 6-10 | 1.50 |
| 11-17 | 1.25 |
| 18 (X-MEN) | 2 |
| 19-UP | 1 |

### SILVER SURFER

| | |
|---|---|
| 1 | 60. |
| 2 | 25 |
| 3 | 20 |
| 4 | 35. |
| 5-7 | 15 |
| 8-10 | 12 |
| 11-18 | 9 |
| 19 (1982) | 2 |

### SPIDERMAN

| | |
|---|---|
| 1-10 | (INQUIRE) |
| 11-13,15 | 45 |
| 14 | 50 |
| 16-20 | 25 |
| 21-30 | 12 |
| 31-40 | 10 |
| 41-50 | 7 |
| 51-60 | 5 |
| 61-80 | 4 |
| 81-89,91-93 | 3 |
| 90,94 | 4 |
| 95-99 | 3 |
| 96 -98 (DRUGS) | 7 |
| 100 | 10. |
| 101,102 | 6 |
| 103-120 | 3 |
| 121,122 | 15. |
| 123-140 | 2 |
| 141-160 | 1 |
| 161,163 (X-MEN) | 4 |
| 162-170 | 2 |
| 171-188, 191-199 | 1 |
| 189,190,200 | 2.00 |
| 201-UP | 1 |
| ANNUAL #1 | 25. |
| ANNUAL #2 | 12. |
| SPECIAL #5,6 | 4 |
| SPECIAL #7-8 | 4 |
| KING SIZE #9 | 2.50 |
| ANNUAL #10-12 | 2 |
| ANNUAL #13 | 2.50 |
| ANNUAL #14,15 | 2 |
| GIANT SIZE #1 | 4 |
| GIANT SIZE #2 | 3 |
| GIANT SIZE #3-6 | 1.50 |

### SPIDERWOMAN

| | |
|---|---|
| 1-10 | (INQUIRE) |
| 11-13,15 | 45 |
| 14 | 50 |
| 16-20 | 25 |
| 21-30 | 12 |
| 31-40 | 10 |
| 41-50 | 7 |
| 51-60 | 5 |
| 61-80 | 4 |
| 81-89,91-93 | 3 |
| 90,94 | 4 |
| 95-99 | 3 |
| 96-98 (DRUGS) | 7 |
| 100 | 10. |
| 101,102 | 6 |
| 103-120 | 3 |
| 121,122 | 15. |
| 123-140 | 2 |
| 141-160 | 1 |
| 161,163 (X-MEN) | 4 |
| 162-170 | 2 |
| 171-188, 191-199 | 1 |
| 189,190,200 | 2.00 |
| 201-UP | 1 |
| ANNUAL #1 | 25. |
| ANNUAL #2 | 12. |
| SPECIAL #5,6 | 4 |
| SPECIAL #7-8 | 4 |
| KING SIZE #9 | 2.50 |
| ANNUAL #10-12 | 2 |
| ANNUAL #13 | 2.50 |
| ANNUAL #14,15 | 2 |
| GIANT SIZE #1 | 4 |
| GIANT SIZE #2 | 3 |
| GIANT SIZE #3-6 | 1.50 |

### SPIDERWOMAN

| | |
|---|---|
| 1-5 | (INQUIRE) |
| 6-10 | 75 |
| 11-13,15 | 45 |
| 14 | 50 |
| 16-20 | 25 |
| 21-30 | 12 |
| 31-40 | 10 |
| 41-50 | 7 |
| 51-60 | 5 |
| 61-70 | 4 |
| 71-80 | 3 |
| 81-89,91-93 | 3 |
| 90,94 | 4 |
| 95-99 | 3 |
| 96-98 (DRUGS) | 7 |
| 100,101 | 10 |
| 102-107,109,110 | 4 |
| 108 (WEBB) | 5 |
| 111-115 | 3 |
| 116-120 | 4 |
| 121-129 | 3 |
| 130 (MAZZLER) | 7 |
| 131-136 | 3 |
| 137 (WEBBLE WEB) | 6 |
| 138-143 | 2.50 |
| 144-149 | 1.50 |
| 150 | 2 |
| 151-UP | 1 |
| GIANT SIZE #1 | 60 |
| GIANT SIZE #2 | 12 |
| GIANT SIZE #3 | 9 |
| SPECIAL #1 | 8 |
| SPECIAL #2 | 3 |
| ANNUAL #3 | 3 |
| ANNUAL #4,5 | 2.50 |

### STAR WARS

| | |
|---|---|
| 1-5 | (INQUIRE) |
| 6-20, 94-96 | 24 |
| 21-40 | 12 |
| 41-60 | 8 |
| 61-80 | 6 |
| 81-93,97 | 4 |
| 98-100 | 20. |
| 101,103,104,110 | 3 |
| 102,105-109 | 16 |
| 111,113-125 | 7 |
| 112 | 10 |
| 126 | 5 |
| 127-140 | 3 |
| 141-157 | 2 |
| 158-160 | 1.50 |
| 159-164 | 2 |
| 165,166 (WARLOCK) | 3.50 |
| 167-179 | 2 |
| 180,181 (ADAMS) | 4 |
| 182-192 | 3 |
| 193 (SILVERSURFER) | 5 |
| 194-199 | 3 |
| 200 | 5 |
| 201-240 | 1 |
| ANNUAL #1 | 12 |
| ANNUAL #2 | 5.50 |
| ANNUAL #3,4 | 2.50 |
| ANNUAL #5-7 | 2 |
| ANNUAL #8,9 | 1 |
| GIANT SIZE #1 | 3.50 |

### TOMB OF DRACULA

| | |
|---|---|
| 1 | 7 |
| 2-5 | 3 |
| 6-10 | 2 |
| 11-30 | 1 |
| 31-70 | 1 |

### WARLOCK

| | |
|---|---|
| 1 | 6 |
| 2,3 | 3 |
| 4-8 | 2.50 |
| 9-15 (STARLIN) | 3 |

### WEREWOLF BY NIGHT

| | |
|---|---|
| 1 | 4 |
| 32,33 (ORIG.) | 5. |

### WHAT IF ?

| | |
|---|---|
| 1 | 5 |
| 2-5 | 3 |
| 6-12 | 2 |
| 13 (COMICS) | 3 |
| 14-20 | 2 |
| 21-26,28-30 | 1.50 |
| 27 (PHOENIX) | 3 |
| 31-UP | 1 |

### X-MEN

| | |
|---|---|
| 1-10 | (INQUIRE) |
| 11-20 | 10. |
| 21-30 | 7 |
| 31-40 | 5 |
| 41-49,52 | 3 |
| 50,51 (PHOENIX) | 8. |
| 53 (SHANG) | 10. |
| 54,55 | 6. |
| 56-63,65(MARVS) | 10. |
| 64,66-80 | 3. |
| 81-93 | 2.50 |
| 94 (1982 XMEN) | 60 |
| 95 | 30 |
| 96-99 | 20 |
| 100,101 (PHOENIX) | 24 |
| 102-107,109,110 | 12 |
| 108 (BYRNE) | 15 |
| 111-115 | 10 |
| 116-120 | 9 |
| 121-129 | 6 |
| 130 (DAZZLER) | 7 |
| 131-136 | 4 |
| 137 (PHOENIX BIRD) | 6 |
| 138-143 | 2.50 |
| 144-149 | 1.50 |
| 150 | 2 |
| 151-UP | 1 |
| GIANT SIZE #1 | 60 |
| GIANT SIZE #2 | 12 |
| GIANT SIZE #3 | 9 |
| SPECIAL #1 | 8 |
| SPECIAL #2 | 3 |
| ANNUAL #3 | 3 |
| ANNUAL #4,5 | 2.50 |

### THOR

| | |
|---|---|
| 1-5 | (INQUIRE) |
| 6-10 | 24 |
| 11-20 | 12 |
| 21-30 | 8 |
| 31-40 | 6 |
| 41-50 | 4 |
| 51-60 | 3 |
| 61-70 | 2.50 |
| 71-80 | 2 |
| 81-99 | 1.50 |
| 100 | 2 |
| 101-UP | 1 |
| ANNUAL #1 | 10 |
| ANNUAL #2 | 5 |
| ANNUAL #3 | 3 |
| ANNUAL #4,5 | 2.50 |
| ANNUAL #6 | 2 |
| ANNUAL #7 | 1.50 |
| ANNUAL #8 | 1 |

## D.C.

### ACTION

| | |
|---|---|
| 300 | 6 |
| 301-380 | 3 |
| 321-340 | 5 |
| GIANT-80 | 3 |
| 341-360 | 2 |
| GIANT-93,95 | 4 |
| 361-380 | 2 |
| GIANT-87 | 5 |
| 381-408 | 1.50 |
| 409,412,413 | 2 |
| 426-434,438-442 | 1.75 |
| 444-459 | 1 |
| 460-499 | 2 |
| 500 | 3 |

### ADVENTURE

| | |
|---|---|
| 301-321 | 4 |
| 322-345,347,350 | 6 |
| 348,349,351 | 5 |
| 352-372,375 | 3 |
| 373,374,376-380 | 3. |
| 381-400 | 2.50 |
| 401-417, GIANT DC10 | 1.50 |
| GIANT-69,81 | 3 |
| 418-424 | 2 |
| 425 | 1.50 |
| 426-459 | 1 |
| 460-466 | 2 |
| 467-UP | 1 |

### ALL STAR SQUADRON

| | |
|---|---|
| 2-5 | 2 |
| 6-10 | 1.50 |
| 11-UP | 1 |

### BRAVE & BOLD

| | |
|---|---|
| 45-51 | 4 |
| 52,53 | 6 |
| 54 | 3 |
| 55-60 | 5 |
| 61,62 | 4 |
| 63-78 | 3 |
| 79 (ADAMS) | 4 |
| 80-86 (13 ADAMS) | 7 |
| 87-99,101 | 2 |
| 100 (ADAMS) | 5 |
| 102 (ADAMS) | 3 |
| 103-116 | 1.50 |
| 117-150 | 1 |
| 151-UP | 1 |

### DETECTIVE

| | |
|---|---|
| 301-330 | 5 |
| 331-368,370 | 4. |
| 369 (ADAMS) | 8. |
| 371-390 | 3. |
| 391-394,396,398 | 2.50 |
| 395,401,403,405 | 2 |
| 397,399,402,404 | 1.50 |
| 406,409,411-420 | 2 |
| 407,408,410,421 | 1.50 |
| 422-UP | 1 |
| GIANT-46,49 | 4 |
| 470-480 | 2 |

### DC PRESENTS

| | |
|---|---|
| 1 | 3 |
| 2-10 | 2 |
| 11-20 | 1.50 |
| 21-25 | 1 |
| 26 (TEEN TITANS) | 10. |
| 27-UP | 1 |

### FLASH

| | |
|---|---|
| 101-140 | 5 |
| 141-150 | 4 |
| 151-160 | 3 |
| GIANT - 21 | 4 |
| 161-180 | 2 |
| GIANT - 34,46 | 2.50 |
| 181-200, GIANT 58,70 | 2 |
| 201-216, 220 | 1.50 |
| GIANT-80,91 | 3 |
| 217-219 (ADAMS) | 5 |
| 221,222,224,225 | 1.50 |
| 227,228,230,231 | 1 |
| 223,232 (ADAMS) | 3 |
| 229,232 | 2 |
| 233-239,241,242-249 | 1 |
| 240 | 1.50 |
| 250-270 | 1 |
| 271-299 | 1 |
| 300 | 2 |
| 301-UP | 1 |

### GREEN LANTERN

| | |
|---|---|
| 31-40 | 5 |
| 41-50 | 4 |
| 51-70 | 3 |
| 76 (ADAMS) | 50 |
| 77 (ADAMS) | 20 |
| 78-85 (ADAMS) | 10 |
| 86-94 (ADAMS) | 5 |
| 95,96 (DRUGS) | 10 |
| 97,98 (ADAMS) | 3 |
| 99-UP | 2 |

### JIMMY OLSEN

| | |
|---|---|
| 31-40 | 9 |
| 41-50 | 6 |
| 51-70 | 4 |
| 71-90 | 2 |
| 91-100 | 2 |
| 101-132 | 1 |
| 133 (LOBO) | 2 |
| 134-150 | 1 |
| 151-UP | 1 |

### JUSTICE LEAGUE

| | |
|---|---|
| 31-40 | 5 |
| 41,46-48 | 4 |
| 42-45 | 3 |
| 49-60 | 2.50 |
| 61-80 | 2 |
| 81-93 | 2 |
| 94-UP | 1 |
| 95-102 | 2 |
| 103-120 | 2 |
| 121-150 | 1 |
| 151-192 | 1 |
| 193 | 1.50 |
| 194-199 | 2 |
| 200 | 2 |
| 201-UP | 1 |

### LOIS LANE

| | |
|---|---|
| 21-30,33 | 10 |
| 31,32,34-50 | 3 |
| 51-70 | 2 |
| 71-95,104 | 1 |
| 96-103,105-108 | 1 |
| 109-157 | 1 |
| ANNUAL #1 | 8 |

### ANNUAL #2

| | |
|---|---|
| 4 | 9 |

### METAL MEN

| | |
|---|---|
| 1-5 | 5 |
| 6-10 | 4 |
| 11-27 | 3 |
| 28-41 | 1.50 |
| 42-56 | 4 |

### SHOWCASE

| | |
|---|---|
| 44 | 5 |
| 45 | 2 |
| 46-58 | 4 |
| 59 (TEEN TITANS) | 8 |
| 60,61,64 | 4 |
| 62,63,65 | 3 |
| 66-72 | 2 |
| 73 (ORIG) | 4 |
| 74 | 1.50 |
| 75 (ORIG) | 3 |
| 76 | 1 |
| 77,78 | 1 |
| 79,81,82 | 2 |
| 80 | 3 |
| 83,84(KAMANDI) | 7 |
| 85-87 | 3 |
| 88-104 | 1 |

### SUPERBOY

| | |
|---|---|
| 161-170 | 5 |
| 171-180 | 4 |
| 181-186 | 2 |
| GIANT - 59,71,83 | 3 |
| 187-200 | 1.50 |
| 201-UP | 1 |

### TEEN TITANS (NEW)

| | |
|---|---|
| 1 | 15 |
| 2 | 8. |
| 3 | 5 |
| 4-10 | 4 |
| 11-15 | 2 |
| 16-UP | 1.50 |

### SUPERMAN

| | |
|---|---|
| 165,167 | 4 |
| 166,168-180 | 6 |
| 181-200 | 5. |
| 201-239 | 3. |
| 240-245 | 2 |
| 246-248 | 1 |
| 250,251,253 | 5 |
| 249,252,254 | 5 |
| 255-299 | 1. |
| 300 | 2. |
| 301-UP | 1 |

### WONDER WOMAN

| | |
|---|---|
| 131-150 | 8. |
| 151-160 | 6 |
| 161-170 | 5. |
| 171-185,187,188 | 3. |
| 186 | 4. |
| 189,200 (SCHEER) | 7 |
| 201-230 | 2 |
| 231-UP | 1 |

### WORLD

| | |
|---|---|
| 1 | 8. |
| 2-5 | 4 |
| 6-10 | 3 |
| 11-20 | 2 |
| 21-40 | 1.50 |
| 41-47,49 | 1 |
| 48 | 2. |
| 50-UP | 1. |

[Continued from page 31]

NUAL #5 and NEW TEEN TITANS #18, the latter of which fell out in transit from DC in their generous package of freebees, which I thank them for publicly), but of the six or seven others beyond the MASTER OF KUNG FUs, I doubt that they'll be difficult to find at cover price, especially if I get to enough summer cons.

And, yes, it certainly pays to shop around. I picked up a copy of FLY #2 for 25¢ in Minneapolis in April, in pretty good condition except for some crayon marks on the cover, and a CHALLENGERS OF THE UNKNOWN #3 for 50¢ in Chicago last year, similarly marred by spatterings of gold paint. Mistakes or not, bargains can be found. MT]

MARK PANICCIA, S1795 Old Mill Road, South Bend, IN 46637: It's a sunny Friday afternoon as I walk across the street to the mail box after work. In it I find one of the highlights of the month, TCR, favorite source of information on my favorite source of entertainment. I open it and read all its features and articles nonstop--except one. I skip over it, knowing that if I read it, it will upset me as it has done in past issues. But as I finish the book, something draws me to this feature just as something has drawn me to it before--the question of "What's HE have to say (or is it criticize?) now?"

Yes, I'm talking about "A Comic Reader," by Sam Kujava. Well, I read it, and boy was I right--it upset me, it made me downright mad! I think I'm getting sick of hearing you complain about comics, Mr. Kujava! If you don't like them, then why do you waste your money on them? I don't like reading your one-sided reviews (mostly negative, wait, I take that back, always negative is more like it!) of my favorite books. Now let's get one thing straight, I know you're gonna tell me to take my own advice and say, "Well, don't read it if you don't like it." Well, it just so happens that I like TCR and for the price, I'm going to read the WHOLE thing, and not waste a page. Anyway ...

I think it my moral and allegiant duty to defend the three comics you made fun of last ish, as they are three I look forward to very much. They are, number one...

SWAMP THING--It may be a repeat of one to ten to you, but for those of us who have not had the pleasure of reading all of them, they are special stories of a special type of character. He's different, and that's what a lot of people want--a break from the hero kick, not a big break, but one to keep us away from them long enough so we don't get tired of them. When Martin Pasko sets his mind on something (especially a SWAMP THING) he can turn out some special stuff, and that's what he's doing. The innocent monster schtick might be overused to you, but I can't get enough og it. What I do get enough of is the always-triumphant hero, who, no matter what seems to happen, has everything go his way--this is something that is overused as I see it.

The second book you so mercilously cut down was CAPTAIN CARROT AND HIS AMAZING ZOO CREW! I can tell you one thing right now, the book's a hell of a lot funnier than you are (and don't tell me you don't try, I've seen your little attempts at humor!). The special thing about it is that the characters are lovable! This too is something different from the usual. Superman isn't lovable, Spider-Man isn't lovable--but these guys are. They're cute and funny. And that's all it takes to make it one of MY favorites, and from its sales figures, it's a lot of people's favorite. Roy and Scott are doing a wonderful job, in my opinion. I laugh more times while I read this book than I've laughed all together from other humorous books of the Archie-vious kind.

The third book you criticized was the one that really got me mad. It is my top favorite book as of now (thanks to the very creative team that you seem to hate so much). The Legion of SUPER-Heroes, not STUPID. I don't know, maybe you can't read very good, maybe that's why you don't like a lot of comics, maybe you read them wrong! Paul Levitz is finally writing the Legion the way it should be written--these are teens, not full adults. They make mistakes, just like Chameleon Boy has done recently. He's finally making them act like teens and being a teen, I like that. Plus, he adds a lot to the story by making more than one thing happen in it, sub-plot after sub-plot--and not too much to confuse me. The other great talent that is resident to the book is Keith Giffen (he whom you have jeered at, more than once in your column). Keith has to be, in my opinion, the greatest Legion artist ever. Good God, talk about different and creative, look at his version of the Kunds and their world--it's fantastic. He's someone who puts time into his work, improving the wuality extremely. Speaking of improving quality, Patterson's inks get better every issue. It's a team that can't lose (except with you, but what's losing to a loser?).

Well, I think I've sufficiently defended my faves. Until next time, Mr. Kujava, this is another Comic Reader.

[How about ANOTHER Comic Reader's opinion? My own objection to the LEGION book is that both artists, and Giffen in particular, are poor story-tellers. Giffen is a technically-fine drawer of individual pictures, but put them together in panels, and the thing is nearly unreadable. (Actually, proof-positive of that is the appalling work he's doing on DR. FATE, perhaps the most UNREADABLE strip going today.) Perhaps he'll improve in time, just as the more-fully-matured artists had by the time we read the comics in the sixties (most having twenty years of experience, '60s comics tended to be far more polished-looking), but why should they if no one points out their deficiencies? MT]

PAUL A. ZUCKERMAN, 1289 East 19th Street, Brooklyn, NY 11230: I had been picking up every issue but distribution here in New York has gotten pretty poor. At a recent con, only one dealer had #199, and I missed it. #200 has had better distribution, but I feel safer with a sub, even if some of the issues are mail-delayed. Since the main thrust of TCR has turned away from just news and into articles, etc., and since Marvel has been publishing its upcoming comics in THE BUYER'S GUIDE two-three months in advance, the need for a timely checklist has been lessened. Nevertheless, I like to use TCR as my personal checklist. I've been giving ratings to all the books I buy for about ten years now, since Paul Levitz (who he?) edited the zine. How's that for faithfulness?

I noticed that only SUPERMAN appeared this issue. I hope you intend to continue THE SEEKERS and PAUL TEMPLE since I have enjoyed the British strips. SUPERMAN, of course, is a delight to read. Can you get the '40s BATMAN?

Your recent histories on the lost super-heroes of the '60s are most welcome here. Some, like the Harvey heroes, slipped by my area back then. Other than one issue of THE SPIRIT, I never saw any of them until the '70s. A lot of the other books, like ACG and Radio, didn't impress me at all. I remember being excited when the Flyman began meeting all of the Golden Agers--I always had a thing for old-time heroes, from the time I first saw "Flash of Two Worlds" (I was barely eight) and I enjoyed the first issue or two of THE SHADOW. But the stuff quickly became camp and the uncredited art by Reinman left me unimpressed. Of course, by that time the camp tide had begun to infect DC, and "Pop Art" had spread to Marvel. It wasn't long before I gave up comics for two-three years, altogether. THUNDER, however, was for the most part good. Wood drew the sexiest girls I had seen in comics up to that time. Most of the plots left a lot to be desired.

Maybe you could do something on the TV spin-offs that Dell did in the '50s. Interested in Toth, I began to pick up some of his old ZORROs and 77 SUNSET STRIPs, but when the recent MAVERICK show began, I decided to pick up some of the adaptations of one of my favorite TV shows. While most of the stuff lacks any character development, the stories are breezy and plot-heavy.

[THE SEEKERS and PAUL TEMPLE appear whenever space allows, since they are not time-dated, and we use installments as big as possible. The BATMAN strip was reprinted from the beginning to just near the end of its run in the Menomonee Falls GAZETTE. There wouldn't be much point in reprinting it again. MT]

BRIAN DOHERTY, 10140-7 Arrowhead Drive East, Jacksonville, FL 32217: That whole comics history thing was okay, I guess, and you and Mr. Mougin probably thought you were doing fandom a great service by getting down to the nit and the grit of comic-book history, by my ghod if I wasn't embarrassed to be a comics fan after reading those articles, having the fact that this medium indulges in disposable, useless garbage so often shoved in my face! They, plus those damnable, accursed (sorry, been reading lots of DRACULA lately) indices, took up too much flippin' room. Suggestions for the space you're gonna have to fill in the next months: INFO CENTER, comic reviews, part four of "Spirit of the Spirit"...oh, the mind boggles at the possibilities! I have an easily boggled mind, you see.

It's nice to see that Jim 'n' Chuck are gonna be rolling in the long green soon, but that doesn't do anything for us FC addicts who want our monthly fix NOW. Oh, sad...

Why do you always ignore CEREBUS? You never give the comic a listing in your coming comics, and you never have any Aardvark-Vanaheim news. By the way, I think someone should tell Dave and Deni, or at least Richard Bruning, that those ads that are printed here and in TCJ are always late. Y'see, I already knew that "The Night Before" was like no other comic before, 'cause I had read it three weeks earlier!

With your permission, Mike (I need your permission 'cause you edit the letter column), I'd like to add a few gripes about dealers to those already so finely presented by Mrs. Fenton (ain't kismet weird? I and an artist friend of mine once did a comic strip called FENTON).

A joint called Starship Enterprises down in South Florida pulled off the "don't put it for sale until we can charge $2.50 for it" trick with CONAN #100. I was forced to pay it 'cause I did all my comic shopping there, and I wanted that comic! And Jim Ivey, who goes around at cons buying up all other dealers' stuff at some kind of wholesale discount, so he doesn't have to pay taxes on it or something...

I don't have a grudge against all dealers. I am very happy with my local comic shop, run by Bob Gavilan, who deserves a plug in a fan magazine. The finest dealer I've ever bought from.

If I might be impudent enough to suggest something, Mike, I think you should get your hands on the MASTER OF KUNG FUs you've missed. Some of the best comic books I've ever read.

Mr. Hayes is very knowledgeable about copyrights and stuff (is he a lawyer?), but as far as I'm concerned, he don't know diddley-squat about what makes good TV if he thinks that BOB NEWHART is superior to GENERAL HOSPITAL or DONAHUE, both fine shows. GH fits well into what you said about "series characters in any medium." What do you think about soap operas, Mike?

I enjoy reading the letters such as the one by Matt Tolbert, both here and in TCJ, complaining about the zines not being all comics, in your case complaining about copyright and TV discussions and in the JOURNAL complaining about moral fiction and artistic responsibility, which don't have anything to do with the TEEN TITANS or SPIDER-MAN, but that's a discredit to them. This shows that your two zines are different; neither one necessarily better, though I have my preference, but different.

But to Mr. Tolbert: a magazine will reflect the preferences of its editor, and it's obvious that Mr. Tiefenbacher has interests besides comics, and he reflects them in his magazine; this is as it should be.

Finally: If one has a fanzine that he wants Gary Ricker to review, does this person send the zine to you?

You do good work. I appreciate it.

[Sorry you didn't enjoy the foray into the sixties minor-leaguers. As you said, the editor's taste will decide what goes into TCR, and since I have always tended to lean toward informational material rather than opinion, I thought it was worthwhile to do--and apparently, judging simply by our mail, a lot of others did. I realized that the articles ran longer than usual for TCR, but I figured it was preferable to running the series over ten or twelve issues. You should be happy that the series is concluded.

I mentioned the CEREBUS problem previously. I really can't sympathize with you over the CONAN #100, though; after all, there ARE regular newsstand outlets where you wouldn't have to pay a premium. That's still the place I get my Marvel comics. I expect that I'll have to wait at least a year before the MASTER OF KUNG FUs I've missed (currently, ten of the last thirteen) show up in dealers' boxes at the various cons I go to in the editions I collect them (the versions without the diamonds around the number and with the UPC box).

Frank Hayes is a lawyer, and he was only saying that it was unlikely that anyone would bother taping AND saving every episode of daily series such as GENERAL HOSPITAL and DONAHUE. What do I think of soaps? I don't care anything about them, but I don't think they're reprehensible. (I had to chuckle that a GENERAL HOSPITAL fan has the audacity to throw stones at anyone who enjoys those sixties super-heroes-comics; one man's garbage...)

I don't air everything I'm interested in in TCR. Unless someone really wants to talk about baseball, or record collecting, the Beatles, children's books, legume classification, anat-mical pickling, cross-country skateboarding, piano leg socks, zoom lenses, or fluorescopic portraiture.

Yes indeed, send your fanzines to us. We shall forward them to Gary. MT]

PETER MANEKAS c/o Karimi, 3342 Decatur Avenue, Bronx, NY 10467: I feel it's more necessary than ever that I finally compose this letter. Very mildly put, I just can't tolerate those crooks running around calling themselves "Dealers."

I am 31 years old and as such, was was there when Marvel began its incredible resurrection of the field, therefore I don't need "Dealers" very much. I don't mind picking up, let's say, some back issues of THE CREEPER, which I did quite recently. If something is reasonable or I can bargain with the person in charge, fine. But when I see X-MEN comics only several years old at very inflated prices, I feel extremely infuriated although truthfully if people were not stupid enough to buy these magazines, how long could such a situation logically last?

I don't buy from these "Dealers" in such cases. A fandom organized boycott is long overdue. Nobody's life changes for the worse if they don't have certain magazines. And the "Dealers" claim, naturally, that they have families, rent, their electric bills, etc. Well, so do I and thousands of other people! Rather than cry over this problem, ignore these thieves. That's all most of them basically are. It's quite disgusting when I see them taking money off little kids who don't know they're being practically robbed. Now some people could say, "But you're not forced to buy these magazines!" but actually you are because nobody in their right mind will steal and get arrested for these jerks, I sure wouldn't, then you pay for the article in question else you should naturally fine. [?] But why not walk out when

# CEREBUS no 40

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*Story & art by*
**DAVE SIM**

*Published by*
**AARDVARK-VANAHEIM**

*Ad copy & design by*
*R. Bruning/Abraxas Studio*

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you see prices are unfair?

Exercise your right to not buy everything they have though you want certain magazines. It costs nothing to look! Quit making these slobs rich! Regular comics are expensive enough now! Still, that I don't mind. The publishers are paying more now a day for their product and of course it's a business. But I can't see paying extra bucks for a 12-cent comic from the '60s, some [of which] are high 'cause of the artist therein who drew the comic.

Well, what about people who don't care about the interior? Who only want the comic so they can have a whole or pretty-complete collection? Why should the "Dealers" look for and use stupid reasons to raise the price of a comic? They laugh at these gullible sorts all the way to the bank.

Anybody who feels the free enterprise system should not be a way for parasites to earn a living please get in touch with me--let's see whether anything can be done! I couldn't care less about this garbage Overstreet PRICE GUIDE.

Please print my letter. I would want allies in this matter.

(Frankly, the answer is simple--look harder. Almost anything can be gotten at more than one dealer, and everybody's pricing isn't over-inflated. There are many fair-pricing dealers out there--I know, because I've bought from them over the past five years.

If someone's asking far more than you think they should--don't buy from them. MT)

JOHN W. KOWAL, P.O. Box 114, Medina, OH 44258: In reply to Mrs. Joanna Fenton's letter in TCR #201, regarding speculating, dealers and the Overstreet Price Guide.

I am a small dealer, who tries to sell comics at a fair price, while still making a few dollars. I do quite a bit of speculating, sometimes buying up to 500 copies of a particular issue. I do not do this strictly for the money. I've been a collector for over fifteen years, and it's my fondness for comics and fellow collectors that has gotten me into the dealing end, as I know I'm never going to get rich doing this.

Believe me, speculating in comics is no sure-fire "count the profits" undertaking. For every X-MEN or DAREDEVIL, there are also losers like STAR TREK or SAVAGE SHE-HULK. There's also a lot of hard work involved in dealing. It takes me a good half-hour or more to pull a person's order, mark it off my inventory and get it packaged and ready for mailing. If I ever figured it out, I'm probably making under $2.00 an hour for all the time I put into this. So please don't get the impression that everybody who speculates in comics is doing it strictly for the almighty dollar.

Also consider that fact that with so many people now speculating in comics, it's no longer possible for one or two big dealers to monopolize a certain issue, as happened with HOWARD THE DUCK #1). Competition is good for comics, as it is for any other business. As Joanna said, "if you have a favorite shop, and they have fair prices and good service, support them as much as you can."

As for dealers that charge high prices, it's all a part of the free-enterprise system. Moondance can ask whatever they want for a comic. They're not putting a gun to your head forcing you to pay that price. The individual consumer has to decide whether they want to pay that price or would rather try to find it cheaper elsewhere. If enough people look elsewhere, then the high-priced dealer will have to lower his prices in response.

Joanna made a comparison between speculating in comics and what happened to coins that I don't feel is valid. What killed coin collecting was the rise in silver prices. EVERYBODY was pulling silver coins from circulation, not just collectors or dealers. Unless the price of cheap paper goes sky-high, this can't be compared to what might happen with comic books.

As for the PRICE GUIDE, you always know it's springtime when you start seeing ads declaring "Beat the new PRICE GUIDE increases!" or "Still using last year's GUIDE's prices!" To state that the publication of a new edition of the GUIDE automatically means a dealer's prices can go up is ludicrous, but unfortunately this is exactly what happens. In April, I was seeing PETER PARKER #27 and 28 priced at $5.00 and $6.00. Those same books are now $15-20 simply because the new GUIDE has them listed at $24.00.

Mr. Overstreet's book is an excellent reference source, and if somebody brings me a copy of KRAZY COMICS #1, I have a GENERAL idea of its value, but that's it! The law of supply and demand applies to comics dealers also. The GUIDE may say that MAN FROM ATLANTIS #1 is worth $1.00, but I have to price it at 25¢ in order to sell any.

This misuse of the GUIDE works the other way also. People will come up to me at a show with a box of comics they want to sell and say "The GUIDE value's $300, but I'll take $150 for them." I feel sorry when I have to tell them the most I can offer them is $40.00. Invariably, they've overgraded the comics, and what the GUIDE says has nothing to do with their worth to me as a dealer. Once again, it's supply and demand that dictates what a comic is worth.

I certainly don't begrudge Mr. Overstreet for whatever he's made publishing the PRICE GUIDE, as Mrs. Fenton did. He had the foresight and initiative to put it into being, and deserves what profits he makes off of it. It's the people who abuse it and treat it as the gospel that upset me.

For better or for worse, comics have become a business. Like any other business, there are good people and there are bad. It's up to the individual collectors to decide who will prevail.

ED ZARGER, 30 East Congress Street, Carry, PA 16407: TCR #200 gave me that urge to write to you. Knowing how insecure you can be and having a few extra hours, I've given in to the not-so-inexorable urge. I hope you can interpret the typos.

Cover: Not bad, but I'm at a loss to identify most of them. The cover reproductions inside might help if I found a magnifying glass.

With the number of alternative comics coming out for direct sales, I wonder if we may have some new back-seat heroes. It'll be interesting to see which of these publications last. (On a related note, it seems as if there a large number of newszines out too. TCR, TCJ, COMICS SCENE, CHRONICLES, COMPANIONS, INDICES. I hope TCR isn't one to go under.)

It's interesting to note that Archie has recently dropped the frequencies of a number of their older titles, specifically PEP, LAUGH and JUGHEAD. If you'll forgive my outlook, I do have a layman's interpretation of this. In my theory, there are two classes of comics buyers, the "fan" and the impulse buyer. Archie's audience is made up of the impulse buyers. Whereas Marvel has elected to aim for the fans when the impulse buyers drop off, as the price of comics has diminished that number, Archie has had no choice but to decrease frequency. Simple, right?

I love CAPTAIN KENTUCKY.

DICK DUCK has been tedious lately.

I'm glad you're running the Back-Seat series. I started buying comics in '67. Among my early memories are issues of THUNDER AGENTS, JUDOMASTER, PEACEMAKER, CAPTAIN ATOM, BLUE BEETLE, BLACK HOOD and DR. SOLAR. I came in just as the fad was dying, so I never knew much about the heroes.

As long as I'm waxing nostalgic, it might be interesting to see how your subscribers first got into comics. I started with the Marvel super-heroes cartoon on TV, followed by the Captain America game (with a comic book inside), and then onto the newsstand. If you don't have time to run the survey, I'll be glad to tabulate results for it.

While I like the back-seat feature, don't you think that two in a row is a little difficult to take? Maybe you

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ould have put some shorter columns in between.

I'll bet JC Comics is pleased that you ran an article on Archie's super-heroes, since JC now has rights to them.

I suggest for a future article studies of the comics groups of the '50s, pre and post Code. I'm rather curious about Fawcett. Was it the same Fawcett that published DENNIS THE MENACE until recently? (How far did the numbering for the DTM comics go, anyway? I refuse to buy a price guide just to find out that piece of trivia.) What about St. John, about which I've heard a trickling of good words. What about Skywald of the early '70s? There are a lot of articles you could run if you just find someone to write them.

Why no more input from Warren?

Where's the Top 100? Being a numbers man, I give that list more than a cursory survey.

Any chance of your adding guestimates of when issues of MAD or CRACKED come out? Wasn't there another comic magazine called SICK?

How about more news about CEREBUS?

What happened to the rest of the GAZETTE? Have you run out of strips or do you need more time to touch up the art?

I'm afraid I can't agree with Sam about TEAM AMERICA. It's not great, but it entertains me. I'm finding myself flashing back to the early days of SHIELD, with CAPTAIN VICTORY, TA, G.I. JOE (boy, has that comic got some flaws in it). Strangely enough, THUNDER AGENTS hasn't done the same.

Someone remind Sam that his is an upbeat column. (Maybe he should review NEXUS. I liked it.)

Lester Dent wrote the AVENGER? I thought they got some other writer but used the same pen name. I may be wrong. It's been a long time since I read Steranko's HISTORY OF COMICS. At least, I think that's where I found the info.

FANDOM CONFIDENTIAL seems to be aimed more toward a longtime fan than I am, but I often enjoy it.

I disagree wholeheartedly with Sam and J.D.J. Schwengler about Marvel's direct comics. KA-ZAR especially is very entertaining. MOON KNIGHT has its ups and downs. MICRONAUTS has its downs, I don't care if Kane is on the art. Sam measures these totally on the wrong yardstick. They're aimed toward the fan. That's somebody who is likely to get every issue of a title. Things can develop in a longer time scale. (Kirby's stuff often needs this.) I was alienated by the first issues of KA-ZAR. Now I'm not sure that I care for any comics couple as I do for Ka-Zar and Shanna. I'm rather bored with MICRONAUTS, as you may have guessed. It's just repetitive now. The editorial policy is REALLY confusing. Shooter and Mantlo apparently had an argument as to whether the action should take place on Earth or in the Microverse. The Microverse issues sold well direct but poorly on the stands. The Earth issues sold better on the newsstands. So when the title went all-direct, they go to stories on Earth. I should know better than to expect logic.

There seems to be excessive fan hostility to comics adapted from toys. I guess it strikes too close to the idea that comics are for kids.

When I was young, I found the PHANTOM strip the only thing in the paper worth looking forward to, so I can vouch for some of its youth appeal.

Those SAD SACK comics have strange publishing schedules.

[Most of your questions have been answered elsewhere. I can tell you that DENNIS THE MENACE made it up to #160 according to the GUIDE; DENNIS THE MENACE BONUS MAGAZINE to #190 and DENNIS THE MENACE AND HIS FRIENDS to #42. But these are not backed up with dates, so they may be incorrect. MT]

C. FRANK HART, 1408 Nicholson Rd. Jacksonville, FL 32207: I read with great interest your mention of Robert Colbert as Brent Maverick in TCR #203. I have seen one episode of MAVERICK with Colbert playing Brent. Unfortunately, I missed the first ten minutes, and thus, presumably, missed the explanation of Brent's connection to Bret and Bart.

You state that he the "other brother." Is he a "full brother," half-brother or step-brother? How many episodes did he appear in? How many seasons? Did he appear with any of the other regular characters? Just exactly what is the relationship of Brent to Bret, Bart, Beau, Ben, Beauregard (Bret and Bart's father, played by James Garner), Beauregard's brother (whose name escapes me, played by Jack Kelly), etc., etc., etc.?

What was the name of Richard Long's recurring character, the spiritual brother to Efrem Zimbalist, Jr.'s Dandy Jim Buckley, who would never "steal what one could borrow, instead"?

You may have noticed I have an intense interest in MAVERICK. It is my all-time favorite television show. (My interest is so fanatic, I even have Ed Bruce's albums. Although my musical tastes generally run to rock, his albums are pretty good.) Any background information you have about the show is much appreciated.

By the way, it was stated in one episode of MAVERICK that Bret was born April 7, 1847. Since the series BRET MAVERICK implies that Bret is well past fifty, that puts the show around the year 1900. And yet, Billy the Kid appeared in one episode, and he died in 1881 when Bret was thirty-four. Also, I recently watched a repeat of the pilot for YOUNG MAVERICK. It was set in 1880. Jack Garner, who plays the bartender in BRET MAVERICK, also appeared in YOUNG MAVERICK. Is he any relation to James Bumgardner?

Regarding DC's new title, THE VIGILANTE, it is obvious who the character's true identity is. Refer to TITANS #23, page 7, panels 1-3, and page 9, panels 2 and 3. Besides, A. Chase sounds like a name for a superhero. Let me be the first (second? third?) to say that "A. Chase is on!"

Finally, what do you think of Mark Evanier's BLACKHAWK? Pretty good, huh? (Although I think Spiegle is wrong for the strip.)

[Brent Maverick made his debut in the episode THE FORBIDDEN CITY, co-starring with Jack Kelly, and appeared only once more, in the episode BENEFIT OF DOUBT. The TV GUIDE listing for that episode also lists Bret (James Garner), but my copy of it doesn't have any trace of him in it (though it's possible they used an old introductory piece featuring Garner from the first season). Again, in my copy, that episode had no star listed at the beginning, unlike all others which listed either Garner, Garner and Kelly, Kelly and Moore or Kelly in the opening. So what Warner Bros. was planning for Colbert is unclear; from the accompanying photo, it seems as if they meant him to be a THIRD alternating star rather than merely as a replacement for Moore, who joined the series after finishing up with THE ALASKANS in the '59-'60 season and did only about a dozen episodes during the '61-'62 season, which is the season the Brent episodes appeared).

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Jack Kelly, Roger Moore and Robert Colbert as Bart, Beau and Brent Maverick. Brent's short term on the show may be explained by this publicity still. His gun is the only one of the three that isn't loaded.

(All the new episodes of the '62-'63 season starred Kelly.) Brent was merely thrust into the episode as a full-blown member of the family, and Bart only called him "Brother Brent," so his "origin" will undoubtedly remain couched in the memories of whoever thought him up. His obvious physical resemblance in the episodes to Garner seems to indicate that they meant to fool people into thinking Brent and Bret were the SAME brother, though they couldn't bring themselves to believe that Garner would never return to play Bret at some point, so they added the "n" to the name.

Since I haven't collected all the episodes as yet, this is only an approximation based on TV GUIDE (meaning a few short appearances in each other's episodes by Bret, Bart and Beau might be missing) but this is how the 126 episode series breaks down: Bart-62, Bret-40, Bret-Bart-9, Beau-12, Bart-Beau-1, Bart-Brent-1, Brent-1.

Jack Kelly's character was called Uncle Bentley. (One might assume that Ben Maverick's full name is also Bentley, since I don't recall anyone calling him Benjamin.) The late Richard Long portrayed Gentleman Jack Darby --and there's an episode that features Darby, Buckley, the recurring character Big Mike McCoomb (Leo Gordon, another actor who has continually shown up on Garner's subsequent series) , Bret and Bart. This isn't, however, the most "all-star" episode of MAVERICK; the episode HADLEY'S RAIDERS features Robert Colbert's initial MAVERICK appearance, though not as Brent, as well as cameo appearances by Cheyenne Bodie (Clint Walker), Tom Brewster-Sugarfoot (Will Hutchins), Bronco Layne (Ty Hardin), Marshal Dan Troop and Deputy Johnny McKay (John Russell and Peter Brown of LAWMAN), and even Edd "Kookie" Byrnes (of 77 Cherokee Strip in the episode). Also shown were the cobwebbed guns, hat and saddlebags of Christopher Colt (Wayde Preston of COLT .45), another in the long line of actors who have sued Warner Bros. to be released from their contracts (beginning with James Garner and followed by Clint Walker, Preston and continuing through today's John Schneider and Tom Wopat). It must be noted that Walker's appearance in the episode was simple stock footage, ignoring Bart's call for help. A further episode, A BOLT FROM THE BLUE, features Beau meeting Sugarfoot (though for some reason Hutchins denied his identity in the show, and the credits call him only "The Lawyer"). (Another interesting bit of trivia: at least one--and sometimes more--member of the casts of every subsequent Warner Bros. show made guest appearances first on MAVERICK. This includes CHEYENNE, SUGARFOOT, BRONCO, COLT .45, LAWMAN, THE ALASKANS, 77 SUNSET STRIP, HAWAIIAN EYE, SURFSIDE SIX, BOURBON STREET BEAT, ROARING 20s, DAKOTAS, ISLANDERS and THE GALLANT MEN, as well as THE F.B.I., after Warner Bros. killed off its studio setup.)

The origin of MAVERICK places both brothers in the Civil War (refusing to battle their fellow Southerners for the North, they were instead pressed into battling Indians during the period) and if one assumes the birthdate correct (it appeared on a tombstone in THE DAY THEY HANGED BRET MAVERICK), Bret would have been only 18 in 1865, Bart probably a year younger--which isn't awfully difficult to accept. However, since most classic westerns occur between the years 1865 and 1890, both YOUNG MAVERICK and BRET MAVERICK saw fit to ignore that. Like other westerns of the time (BONANZA comes to mind) MAVERICK frequently used real characters in its plots, the most frequently appearing being Doc Holiday, portrayed by Gerald Mohr originally, and then later as a recurring friend/adversary of Bart's by Peter Breck. You'll recall that Breck would have been in his twenties in the early '60s; the Doc Holiday in the BRET MAVERICK pilot was an old man; the real Holiday lived from 1852 to 1887. Using real people in westerns has always involved literary license.

Jack Garner is, indeed, Jim Garner's brother (and I believe the family name is "Bumgarner"). It may also interest you to know that the actor playing Shifty Delgrado is Garner's longtime (back to the original MAVERICK days) stand-in, Luis Delgado. Both Delgado and Jack Garner appeared in many episodes of THE ROCKFORD FILES in minor non-recurring roles.

One other point of interest: Brent Maverick actually appears in the 16th issue of the MAVERICK comic published by Dell. Colbert's photo is inset on the cover and Dan Spiegle's obviously caricaturing him inside. Unfortunately, someone at Dell slipped up and assumed that Colbert was simply Garner's replacement; his character is called "Bret" through the entire issue.

One thing I've neglected to mention about BRET MAVERICK is that somehow everyone got the idea along the line that in the original series Bret was a con-man, and a master of the sting; such is not the case. In fact, Bret took pride in the fact that he was NOT a card-cheat or swindler--he was merely bearing the brunt of the dislike for tinhorn gamblers which most western sheriffs had built up due to others before him. It was also ignored that both Bret and Bart were tea-totalers, never drinking

alcohol. This was especially interesting to me as a character trait in that it went against the standard stereotype of that time and this one; why they overlooked it I don't know.

Mark Evanier's BLACKHAWK is quite pleasing to me. It's well-researched and written and enjoyable because Mark hasn't seen fit to change the characters to fit his own image (excepting Chop Chop's original speech patterns, a necessity). Spiegle isn't ideal for the book, you're correct, but I like him. My only complaint is that Blackhawk's face is not well-defined enough; he still looks more like Craig Robinson from SPACE FAMILY ROBINSON than the Blackhawk Dave Cockrum's covers show. MT]

PIERCE ASKEGREN, 902 North Sterling Boulevard, Sterling, VA 22170: In response to a recent reader's question, and in the interest of perpetuating really absurd minutae, I'd like to report that there actually is at least one Captain Atom appearance in Charlton's SPACE WAR title! It's even drawn by Steve Ditko, though it isn't a C.A. story.

SPACE WAR #6 from August, 1960 cover-features the terrifying tale of "The Blue Men of Bantro," who came from space to eat our sand. (Once they eat enough sand they aren't blue anymore. Honest.) Anyhow, the story is told by, and to, a comic-book artist named Martin Miles in a plot session for a comic story. The second page of the story opens in Miles' studio, whose walls are adorned with pin-up space scenes, etc. One of the pictures is of none other than Captain Atom. (By the way, Miles' idea man turns out to be one of the aliens, who are foiled by a kind of super-hayfever that wipes them all out. Knew you'd want to know how it turned out.)

PAUL BALZE, 115 Crest Avenue, Glen Burnie, MD 21061: Just got #202 and I thought I'd sit down and write a few words. First, I really enjoyed Lou Mougin's series, "The Back-Seat Super-Heroes."

Boy, did I see a lot of people I agree with this time out! For a while there, I was beginning to think I was the only person in fandom who didn't like the last, oh, fifty issues of WONDER WOMAN. I mean, Jose Delbo's best days on that book were long since gone! And now that Trevor Von Eeden will be drawing BATGIRL, that takes care of the only other DC strip that I really find hard to look at.

Sam Kujava's column, as usual, was enjoyable. I'm surprised, though, that he didn't pick up on a recurring feature of WHAT IF?, namely, that no matter what the question of the month is, the answer usually is "He/She/They/We All Would Have Died!"

I mean, look at the last few issues! What If the Phoenix Had Not Died? The X-Men and all the world would have died! What If Captain America Had Become President? He would have died! What If Wolverine Had Killed the Hulk? He would have died! What If the Avengers Had Become Pawns of Korvac? They would have died! For this reason, the all-humor issue was truly a breath of fresh air.

Sam also struck a chord of sympathy with last month's condemnation of DAZZLER. This book wasn't too hot to begin with, but it really sucks the mop now! I mean, the art is terrible, the inking has to be the worst Vince Colletta has ever done, and to top it all off, she has powers that JUST DON'T WORK in comics! Plus, she's met EVERYONE who could POSSIBLY be interesting in less than 20 issues! I mean, when you've beaten Galactus, who else IS there? Count this as one book that would be better served if its paper were used in CRAZY. And considering some of the material I've seen in CRAZY lately, that's about the worst I can say about a comic!

And Mike, you may be hung up on titles and numbering, but have you noticed the ridiculous lengths to which DC has gone lately in trademarking ALL of their characters? I mean, a little "TM" or "R" after a logo is one thing, but after names in cover blurbs and dialogue balloons? It's true! Look at FLASH #313 and NEW TEEN TITANS #23. They trademark the name "Blackfire" and the character is never once called that in the whole book, which is strange, but is it really necessary to do this stuff? You'd think they'd just do what Marvel does and stick a trademark notice in the indicia. Ah, well. Maybe it's just one of those things...like Marvel's volume-numbering system. Now THAT'S strange. The volume numbers never change. UNLESS, of course, the book is revived and starts over with the exact same title and a #1. THEN it's Volume 2. I think I like DC's system better...

Y'know, I can't fault Jim and Chuck for wanting to do serials in their strips, but do they have to be so LONG? I mean, that DICK DUCK, DUCK DICK serial has been running for something like eighteen months now, with a missed issue about every three months. Come ON, Jim, make your point! And this Coronary Canary business in BULLET CROW has been running since I started buying TCR, nearly two years ago! Cripes! I'm developing a twice-weekly comic strip myself, and my character's origin only takes four weeks, at twelve panels a week! And THAT'S from birth to age 22, folks! Don't get me wrong, I love the strips, but let's pick up the pace a little shall we?

Finally, there's always a lot of talk about skyrocketing back-issue prices (like on X-MEN). Taken a look at Frank Miller DAREDEVILs lately? How about NEW TEEN TITANS? I went to a convention last month where a dealer was mortally offended because I blanched when he asked $8.00 for DAREDEVIL #165, and $25.00 for #158! I only paid $15 for my X-MEN #94, f'Pete's sake! And the TT prices make me really glad I bought mine new! $10, $12, $15 for DC COMICS PRESENTS #261 $20 for NTT #11 Man, it took WARLORD #1 nearly SIX YEARS to hit $10.00, and Robin and friends DOUBLE that in a YEAR! Man! Man! Wish I was a dealer! I hear CAPTAIN CARROT will be the next DC rocket, but I kinda doubt that...

Gotta go now...the Avengers need Glen Burnie for a reunion.

RONNY RICHARDSON, 3355 Ann Street, Chamblee, GA 30341: I am writing to comment on Mrs. Fenton's letter. First, comics (or any collectibles) can NOT be added to an IRA although those that contained them before the law was changed can keep the ones they already had. I have collected comics for (only?) six years and have never heard of Overstreet being under investigation by anyone. Can anyone out there provide documentation on this?

There are several fine mail new-issue services that will provide you with one or 100 copies of the comic book(s) you want, generally at less than cover price even when the cost of postage is factored in. I have used Lone Star's new-issue service (N.I.C.E.) since it started several years ago without a hitch.

There have been a lot of writers to magazines such as TCR who have divided the people who collect comics into two groups. One group purchases comics for non-monetary reasons, and another purchases comics for monetary reasons. But this breakdown cannot stand the test of logic. For this breakdown to work, a person who collects comics for non-monetary reasons would have to have the following characteristics:

1) Never purchase more than one copy of any comic

2) Never purchase any comic that reprints an issue (s)he already has

3) Be indifferent to the original (i.e. early SPIDER-MANs) and their reprints (current MARVEL TALES). In fact, if offered a mint SPIDER-MAN #1 for 75¢ and a mint MARVEL TALES reprint for 50¢, (s)he would take the reprint.

I wonder how many of us fit the above.

You and Mrs. Fenton want to boycott any comic over X dollars. Have you ever considered what this would do? I will receive my masters degree in business administration in a few months, and one of the most important things I have learned is to think things through completely before making a recommendation. Before

working through this, let me point out that I have never sold even one comic, and have no connections with any dealer other than as a customer.

In working this through, I will begin by making the heroic assumptions that 1) everyone who purchases comics will participate in the boycott and not purchase any comic for over X dollars, and 2) the dealers know that the boycott will last. After we see what happens under this idea-state, we will relax the assumptions to a more likely state.

If no comic can be sold for more than X, no comic will be purchased for a good deal less than X so the value of a lot of collections will go down.

Dealers have large inventories of comics purchased for more than X. They will have to sell their books at a loss. This will put a number of them out of business. Dealers provide two services. They act as a clearinghouse for used books. Reducing the number of dealers will reduce the availability of used books. Dealers also purchase stocks of new books. These stocks are the sources of books for future collectors. Unavailability of books could reduce the future number of collectors. Elimination of the purchases of books from these stocks will, of course, reduce the sales of all titles. So, a fan-wide boycott will: 1) Reduce the value of current collections; 2) Reduce the value of dealer inventories well below the price it can be sold for; 3) Reduce the number of dealers; 4) Reduce the availability of used books; 5) Reduce the availability of current books to future collectors; 6) Reduce the sales of all new titles.

If we relax the assumption that the dealers believe the boycott will last, we see that the dealers will just hold the books in the belief that the boycott will end. Their actions will ensure that since demand will be high at the below-boycott prices and supply will be low with dealers holding on to inventories.

If we relax the assumption that all collectors participate we have the situation we now have.

I do not mean to tell anyone that they must pay high prices for their comic books. I just want to point out that a fan-wide boycott is not good for our hobby. It's also important to realize that a dealer cannot sell you a book for $25 when he must pay $75 to buy it. This simple fact points out the biggest reason that old comic books cost a lot. While everyone wants to buy the books cheap, they want to sell their books for a lot. It will not work.

I am not too happy with Overstreet either. I'm not unhappy with the prices he reports, but with his methods. At this point, I should point out that I have a Bachelor of Science degree in mathematics. The following does not include comics too new to be in the GUIDE and super-performers (like NEW TEEN TITANS #1) that everyone sells way over GUIDE.

Most dealers sell their comic books as a percentage of GUIDE price. This percentage varies from 50% (Bea Comics) to 110%, with most at 90-100%. The Overstreet GUIDE is presented as a market report of the past year's selling price, but when those prices are based on the GUIDE, the GUIDE is in fact in-breeding with itself. Most dealers sell their books at no more than 100% of GUIDE. This means that any average of these prices is below GUIDE. This implies that as long as prices are based on the GUIDE and most dealers sell at 100% of GUIDE or less, prices must fall. An example is given below.

Consider a closed system with four dealers with equal volume. A sells at 110% of GUIDE, B sells at 100% GUIDE, C sells at 90% GUIDE, and D sells at 80% GUIDE. In year one, the GUIDE lists a comic at $5.00. The average price charged will be $4.75 (the sums of all four percentages divided by four). If the next GUIDE lists $4.75 as price, the average selling price will drop to $4.51, and so on ($4.29, $4.07, $3.87, $3.68, $3.49, $3.32, $3.15...). This implies that either most dealers sell at more than GUIDE (this has not been my experience; how about you?) or that Mr. Overstreet's methods to arrive at his prices are flawed.

It should also be noted that Mr. Overstreet could not afford to produce his book just for dealers. If the fans did not buy the book, it would not be produced.

There are several ways to value any book: 1) The book has no value. For me this would be a book in Spanish. 2) The book has contextual value, i.e. a textbook. 3) The book has artistic value. 4) The book has monetary value. 5) The book has sentimental value. Of course, material can fall into more than one group.

In light of this, why would any collector value SPIDER-MAN #1 more than the reprint? It is either the monetary reason, as writers have said, or they feel, as I do, that the difference is artistic; much the same as the difference between a Rembrandt and a copy.

On another matter, I would like to comment on the MARVEL GRAPHIC NOVEL #1. I felt a special interest in this book since I am currently recovering from a year-long fight against cancer. One thing that has bothered me about comics is that Reed Richards will work for months to cure Ben while the world has millions suffering from incurable diseases, or Superman will use his might and collection of super-science devices to protect the world from crime, but will let a cruel dictator go about his merry way.

The book handles this delicate subject better than I expected. As a cancer patient, I was not insulted by the handling, but I felt the pain and agony was under-played. I wonder if all those heroes went back to Earth and forgot about cancer research.

My last point is that I have over 10,000 comics and I paid GUIDE price for damn few. Bea Comics sells comics at 50% of GUIDE, the local dealer I use (Paper Chase) sees me so often that he sells to me near cost. He has also arranged lay-away for me. There are also the flea market, THE BUYER'S GUIDE (the newspaper, not Overstreet) and each other.

[I appreciate the technical analysis, but I don't buy it. Taking it from the top: your logical breakdown of monetary/non-monetary reasons for buying comics doesn't stand up. While I abide by the first rule, purchasing only one copy of any given issue (on purpose), I buy reprints for the purest collectors' reason of all: to have a complete set. As a collector of many varied things, the one common thread is my desire to collect all of one particular thing, and with comics that may mean a particular title, genre or company. And the third point is particularly ludicrous; beyond your later original/copy-Rembrandt analogy, the original version is desirable for a number of reasons: the printing is far better, as is the paper, it's printed in the context of both its own series and the entire line (meaning footnotes and lettercols are intact and relevant), and the pride involved in simply knowing that you own something rare is something a reprint is incapable of supplying.

I see nothing wrong in the devaluation of a collection, since it's meaningless to me. A monetary value put on my collection is pointless as I don't intend to sell it, and I can't possibly afford the ridiculous amounts that insurance company agents have told me it would cost to cover my collection. Dealer inven-

tories would go down, but that's capital already spent, and no one insures that that money will be returned EVER, not to mention immediately. (A value arbitrarily placed on a book by the GUIDE doesn't mean that anyone will ever want it at any price.) If the boycott were effective (and it's patently ridiculous to assume it ever could), that would mean that if dealers wished to sell anything, they'd have to lower their prices, and sales would rise as the old, formerly high-priced inventory was sold. What was lost in per-issue return would be made up for in volume. Replenishing the inventory at the lower selling price would mean the former profit margin could be returned to, and the dealers would make as much on a percentage basis as they had, only they would have to sell more units. I doubt that people would balk at buying ten books for $50 when previously one had cost $50. (At the moment, dealers are riding an ever-increasing wave of price-hikes which show no signs of subsiding. However, through the mid-'60s, there existed plenty of used-book outlets who sold comics at (gulp) BELOW cover price and managed to stay in business. I can't see how a boycott-induced price slash would wipe out that many dealers.)

And what do new comics have to do with it? As you yourself stated, a bunch of dealers sell BELOW cover on these, presumably making up for it by hiking the price on them when they become back issues. An upper-end boycott would have no effect on these unless it was a particular, highly-sought first issue, and it's doubtful that any boycott would keep some fans from paying high prices for the likes of a NITT #1.

On the contrary, I think lowered prices would increase the availability of current and used books, as more people would have the ability to buy more comics. The reasons for this ever happening being impossible are many, the first of which is that there is no way to ensure that anybody would go along with it. Who would set a maximum? Who would decide which books were worth more than the maximum, and who would monitor things? Who would have the pull in the unorganized blob that is fandom to rally anybody to this cause? And who would prevent a consortium of dealers from making sure high prices are maintained by buying up low-priced stock from those dealers who think it's a good idea? If you've been at a convention at which a dealer has slashed all his prices to unload his entire stock, you know as well as I do that the first or second person to the table grabbing up the treasures is a dealer, quite willing to buy the whole thing at once while you're looking through the stock to select your comparitive handful. (Some have the gall to claim even the stuff you've already selected; it's happened to me!)

Of course Overstreet's stated methods and reality can't work as far as pricing goes, because his book is committed to raising, not lowering prices, and his sampling techniques can't possibly encompass enough sales to accurately measure the majority of the GUIDE's issues' nationwide sales. The statement Overstreet makes ("The prices given are reports, not estimates") is proven false by the multiple instances wherein non-existent issues and titles are listed complete with value. The only thing I know is that of the few thousand dollars I spent on back-issue purchases last year, ALL have been below GUIDE price, regardless of condition, and if there are fans buying comics in anything resembling my methods, prices based on average sales prices should go down. They don't. Big surprise.

On the solving world problems matter, of course the reason they don't is because it can't be done in the real world. Most comic-book characters with the abilities to do so exist in a fictional world meant to resemble our own as closely as possible, with the fantasy of their own existence meant as a contrast. If the JSA stopped Hitler, or Mr. Fantastic cured cancer, or Superman brought about world peace, the readers would have the fact that these ARE unbelievable stories in a comic book brought home to them even more than they already do. You can play around with individual events to a great extent, but when you change the context of what people are meant to identify with to something unrecognizable, it destroys the entire concept. MT]

LEE ELIAS, Flushing, NY: I suppose you've heard the story about the kid who never spoke a word till he was about ten years old and surprised his parents at the dinner table by blurting out his first sentence, "The soup's too hot!" His delighted but flabbergasted parents asked him why he had never spoken before, and his reply was "Everything's been o.k. up to now!" Well, in the last eight or ten years "everything's been o.k." so I never wrote (except for a card when I came back to the states from England in '75) but now I must correct a mis-statement in issue #203.

Bill Kropfhauser says "John Belfi inked Lee Elias' pencils in issues #4-14" (of BLACK CAT) in his letter to TCR Mailboat. This is not true. No one inked my Black Cat stories but me. I never signed any work that was not done entirely by myself, and all the Black Cat stories bore my signature. Whenever anyone else inked the pencils, I never signed the work. Having "ghosted" other artist's work (L'il Abner, for one) I knew what it felt like to have someone else sign your work, so I made it a point during the 45 years plus that I've been in this business never to do that to anyone else. That's why I never had an assistant. True, I couldn't turn out a great volume of work doing everything myself, but then again I never did want to be the richest cartoonist in the cemetery! In faimess to John Belfi, though, he did ink some of my pencils for Harvey, such as the "Hotshot Charlie" feature, but I didn't sign those. As a matter of fact, I didn't sign the covers for TERRY AND THE PIRATES and STEVE CANYON either, since the characters were Milt Caniff's and I didn't want to be accused of plagiarism even though the pencils and inks were my own. So I hope that clears it up for those interested.

Thank you for sending The COMIC READER these many years. I don't read it all (there's so much) but I do enjoy the news of the profession and Sam Kujava's intelligently written column. I also appreciate the nice things said about my work occasionally, but I don't make this the criterion for judging the merit of the publication. After all, I love Shakespeare and Turgenev, etc., and they never mentioned my name even ONCE!

I wish you continued success with TCR and to all, best regards.

CATHERINE YRONWODE, Somewhere on the Great White Way (from the postmark): I hate to be a pill, but there were three mentions of THE SPIRIT in TCR #202 which need a bit of elucidation. (Believe me, folks, I DO know about other things besides the SPIRIT, really I do! You can ask ANY of my friends; they'll tell you. It's just that TCR doesn't mention Buddy Holly very often...)

On page 37, someone called "Name Misplaced" asked about Harvey SPIRIT #3, once listed in the Over-priced Street Guide and now deleted as non-existent. You replied that its removal from the Guide was done "probably at the insistence of Cat Yronwode." This is true. It took three years of insisting, as a matter of fact. The REASON I insisted was that my boss, Will Eisner, said there was no Harvey SPIRIT #3. No artwork was ever sent to Harvey (although reprint stories were selected, as shown in the "next issue" ads in #2). All the original artwork for #2 was, by the way, kept by Harvey, illegally, despite attempts by Will to recover it. It has never appeared on the market, and apparently Harvey still has it in hand. That's the full story on that, for the record.

On page 48, in Keno Don't I.C., Ed Krieg asked when the "End of the World" story appeared in THE SPIRIT SECTION, and if this episode was available in reprint. Keno Don answered that the story appeared on February 3,

1946. Not true. The 1946 story referred to IS about "the end of the world," sort of--it's an atomic bomb story with a moral message--but the REAL "End of the World" story, the one in which the entire cast dies slow and agonizing deaths (Ellen first, the Spirit last) was published much later in the run. It was written by Jules Feiffer, during the period when ghosts such as Al Wenzel drew the feature. The art is mediocre, but the plot is excrutiatingly good: for reasons unknown, a sudden heatwave overtakes Central City in January. The snow melts, the trees bud, everyone is happy. But the heat grows and grows, ice cream melts, the pavements are too hot to walk on. The whole Earth is burning up. Spontaneous fires break out everywhere. People are dying. Ellen dies. The Spirit runs through the streets, screaming, trying to find Dolan. Dolan dies in his arms. Finally, as fire sweeps across the planet, the Spirit too succumbs. The end. Then we see Jules Feiffer in Eisner's office, asking how he likes the plot. "Isn't it great?" Eisner says it's no good and he fires Feiffer because if the story were to see print, "What could we do NEXT WEEK?!?" The episode ends with a disgusted Feiffer walking away, muttering to himself. In the foreground we see a newspaper lying in the street, its headline proclaiming an unexpected heatwave in January.

I've given the plot of this piece (which was published on January 13, 1952, and reprinted in Fiction House SPIRIT No. 4) because it will NOT be reprinted in THE SPIRIT Magazine under our present policies: the artwork is simply not of the quality fans expect. So now you know the story on that too.

Finally, on pages 42-43, in answer to Stacy Alan Sizemore's query about Alex Kotzky's comic-book work, K. Dan Rosa says, "he worked on backgrounds for Eisner's SPIRIT section in the early '40s." Not quite. Kotzky inked Lou Fine's pencils while Eisner was in the army, during 1942-43. His first few times out (circa May-August 1942), he WAS confined to backgrounds, as Fine was inking the figures over EISNER'S pencils. From August-December 1942, Kotzky inked everything but the heads and faces of Ellen, Dolan and the Spirit. He did not ink every issue--he switched off with John Belfi. By December, he was inking the whole shot, including the lead characters' heads and faces. In February, 1943 he even pencilled AND inked one entire story ("Tony Zacco"). At this point, he was drafted into World War II. He later returned to work for Eisner after his discharge on an unpublished strip called NUBBIN, which can be seen in THE ART OF WILL EISNER. And that, I hope, is enough on that. (This information, by the way, came directly from both Kotzky and Belfi.)

Okay, now why doesn't somebody ask a question about Buddy Holly, so I can show you all how erudite I really am?

[Fine with me--was Buddy near-sighted or far-sighted?

By the by--one more time--part of the blame for an error in I.C. was my fault--although I plead not guilty on this one as Will himself titled the earlier episode "The End of the World." So mebbe this was the one Ed was talkin' about ya think? MT]

## TCR Message

We are very interested in reinstating TCR's TOP 100 COMIC BOOKS page, but we haven't the time to do the mathematical portion of the survey ourselves. For someone interested in comic-shop sales and statistics who wishes to take on the duty, which will probably comprise about six hours of work a month, please contact us at either P.O. Box 255, Menomonee Falls, WI 53051, or (414) 251-6933 between 2PM and 6PM Central time. We will of course absorb all mailing and printing costs involved, but your payment will be comprised of a free subscription and our undying gratitude.

- Mike Tiefenbacher

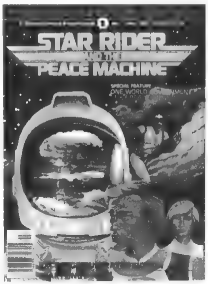
## Et Al

Fantaco has announced its fall '82 releases, which include: DIAL "H" FOR HEMBECK (HEMBECK #7), featuring 32 pages of Hembeck work from TBG with 16 pages of new material. $1.95.

GATES OF EDEN #2, printed in the format of THE SPIRIT, costs $2.95 and features stories by Neal Adams, George Perez, Kim Deitch, Rick Geary, Michael Gilbert, Leonard Rifas, Spain Rodriguez, Foolbert Sturgeon and Raoul Vezina, with covers by Jeff Jones, Frank Miller, Trina Robbins and Steve Lelaloha and Charles Vess. Out late August.

DEJA VU, same format and price as GATES. Reprints of work by Berni Wrightson, Jeff Jones and Michael Kaluta. Out in late August.

FANTACO'S CHRONICLES SERIES ANNUAL #1. $2.50, 96 pages, with a guide to the last twenty years of non-humor comics published by all the companies, described as a means "to help delineate between the diamonds and the dogs" in text which was originally published in England as "Two Decades of Comics," and which has been updated and revised. Neal Adams did the cover, with art by John Byrne, Charles Vess, Michael Kaluta, Trina Robbins, Joe Sinnott, Fred Hembeck, and Raoul Vezina. Out in late September.




Richard Comely, original creator and publisher of CAPTAIN CANUCK, has created a new magazine and publishing company called STAR RIDER AND THE PEACE MACHINE and Star Rider Productions, Ltd. (5707 Burleigh Crescent S.E., Calgary, ALB Canada T2H 1Z7). The nationally distributed black and white magazine features STAR RIDER AND THE PEACE MACHINE, a future world strip by Comely; THE RAFT, a post WWIII story by Comely and Tom Grummett; KOMPUTER KEENE, a present-day cowboy with a computer mind by Ric Estrada; and STEEL CHAMELEON, a present-day spy series by Comely and Royston Evans. Cover price is $1.50; subscriptions are $12.00 for ten issues.

Fantagraphics/Redbeard/Fantagraphics Books, the publishers with many names but only one address, have announced that AMAZING HEROES will soon take on the physical appearance of the magazine it emulates (i.e., like TCR, it will soon be comic-book size), as well as increasing its cover price to $1.95. Good news for TCR readers, Jim Korkis and Don Rosa's POTPOURRI is continuing as the last-page feature.

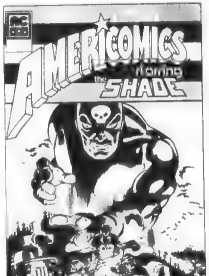
The Fantagraphics Books arm of the company is publishing THE SURVIVORS!, an American translation of JEREMIAH, an album written and drawn by Belgian cartoonist Hermann Huppen. It is translated from the French by Kim Thompson and Dwight Decker, relettered by Huppen, and printed in Belgium at the same presses as the European version, ensuring the reproduction quality of the original version. THE SURVIVORS is a series (up to six at the moment) set in post-holocaust future times and involves a young boy named Jeremiah, and the second volume, TALONS OF BLOOD, will follow a month after the

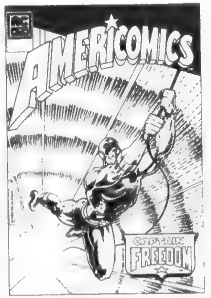
first, in October. Both books will be $4.95. Huppen has done four successful series for TINTIN and SUPER AS in Europe: BERNARD PRINCE, JUGURTHA with Jean-Luc Vernal, COMANCHE and JEREMIAH. He continues to draw all but PRINCE (which is now continued by another artist) at regular intervals, He has had 32 albums published of the various strips.

Another new entry in the four-color comic-books-for-direct-sales market has arisen. William Black, head of Paragon Publications, is editor and publisher of a new line of comic books called AMERICOMICS. A series of individual strips will appear in numbered sequence under that title, with one lead feature and one or two shorter back-ups. Currently, the plan calls for the first issue to appear in January of '83 with the lead feature of sixteen pages in color and the other half of the book in black and white, going all-color by the third or fourth issue. The book will be a bi-monthly, and Black says he already has the first six issues completed in inventory.

The characters and material are derived from Black's PARAGON and FUN COMICS as well as the inventory of material left over from Charlton's CHARLTON BULLSEYE project. The printrun will be 10,000 copies to begin with, and the first issue features THE SHADE. Created, written and illustrated by Black, the story involves a crippled Viet Nam war vet who is given the ability to create the being known as the Shade when he is taken into a mystic temple in Viet Nam. The first issue's back-up stars THE SLAYER, an intergalactic policeman who has come to Earth to battle Black Starr. It's by Craig Zablo, John Beatty and Jerry Ordway.

#2 features THE MESSENGER, written and drawn by Jerry Ordway, about a government scientist who creates an adrenal-stimulus serum and is caught between the mob and the CIA , forcing him into the guise of the Messenger, a costumed hero.




Plans for further issues are tentative, but the strips on hand include reprints by Matt Baker as well as new stories starring THE PHANTOM LADY; CAPTAIN FREEDOM AND THE LIBERTY CORPS, drawn by Dan Reed and Black, with a cover by Pat Broderick; SOLDIER OF FORTUNE, set in post WWII Burma; BOLT, a science-fiction hero drawn by Rod Whigham; ASTRON, a super-hero drawn by June Brigman and Roy Richardson; THE BLACK DIAMOND, based on a spy character created for actress Sybil Danning by producer Mike Frankovich Jr., written by Black, and drawn by Mark Beachum and Black (slated to become a motion picture in 1983); and a revival of THE DURANGO KID starring Charlie Starrett, which Gil Kane has done the cover for. From the CHARLTON BULLSEYE inventory comes the revival of ATOMIC MOUSE by Martin Greim and Al Bradford; CAPTAIN ATOM by Ben Smith and Dan Reed (co-starring E-Man, unless First Comics doesn't allow it, and then Reed will substitute a new character for E-Man); and other material. The ATOMIC MOUSE book is iffy, depending on Black's determination that there is a market for super funny-animal comics in today's market.

The cover price will be $2.00. Chuck Yates will handle advertising and marketing, and the books will be distributed through all the major distributors.

Out in December of this year will be FUN COMICS #4, featuring Captain Paragon and the Phantom Lady strips in color. Also included will be an R.C.Harvey article about BOYS' RANCH. The price is also $2.00.

Capital Comics becomes another member of the four-color comic-book crew when NEXUS, Volume 2, Number 1 appears this fall. Their 32-page four-color comic bi-monthly will be printed on Baxter paper and will retail for $1.50. Capital says it is the first time any company other than the "Big Two" has attempted a book on the heavier non-newsprint paper; and at least six four-color issues have been contracted for with the series to con-

tinue if profitable.

Meanwhile, Capital's NEXUS #3, featuring the Eva-Tone Soundsheet Flexi-Comic meant to accompany the 32-page NEXUS story by Mike Baron and Steve Rude, is slated to appear in the near future. That issue features a three-page "Tales of Dave" story starring Nexus's partner.

Capital also announced the publication of their first portfolio, NEXUS PORTFOLIO #1, a signed, numbered limited edition of 2000 by Steve Rude. There will likely be six plates in an illustrated envelope for around $10.00.

## Pacific Coming Comics

Pacific Comics has opened a new warehouse in Steeleville, Illinois, and have moved their main offices/warehouse in San Diego to: Pacific Comics Distributors, 8423 Production Avenue, San Diego, CA 92121.

The book-publishing arm of Pacific Comics, Blue Dolphin, is publishing ODDBALL COMICS as compiled by Scott Shaw! Shaw! has been showing his collection of slides featuring unusual, bizarre and bad comics at conventions for the last few years, and the book will reproduce silly and strange covers, panels and words from the likes of SPACE WESTERN, NEGRO ROMANCE, DAGWOOD SPLITS THE ATOM (and my personal favorite) IT'S FUN TO STAY ALIVE! Scott is soliciting oddball comics and if you send him xeroxes and information which he doesn't already know about, he will list you amongst the contributors when the book is published. To contact Scott with material, write him at P.O. Box 296, North Hollywood, CA 91603.

CAPTAIN VICTORY No. 7, December. A new storyline begins. Jack Kirby and Ron Thibodeaux. Kirby and Thibodeaux did the cover. [September]

## Charlton News

The books slated to replace CHARLTON BULLSEYE and THE FIGHTIN' 5 on the production schedule have been named. BEYOND THE GRAVE resumes with #7, January, replacing BULLSEYE, and SOAP OPERA LOVE #1 is dated February and replaced THE FIGHTIN' 5, which ends with #49.

## Coming Comics

THE FIGHTIN' 5 No. 49, December. This, a reprint of #37's "Reign of Evil" by Joe Gill, Bill Montes and Ernie Bache, is the final issue. Montes and Bache did the cover. [9/2]

GHOSTLY TALES No. 158, December. [9/2]

BATTLEFIELD ACTION No. 78, December. [9/9]

FIGHTIN' ARMY No. 161, December. [9/9]

GHOST MANOR No. 66, December. [9/16]

GUNFIGHTERS No. 76, December. [9/16]

FIGHTIN' MARINES No. 166, December. [9/23]

HAUNTED No. 65, December. [9/23]

ATTACK No. 38, January. [9/30]

SCARY TALES No. 36, January. [9/30]

## Eclipse News

The back-up feature in MS. TREE'S THRILLING DETECTIVE ADVENTURES is entitled THE SCYTHE, written by Dean Mullaney. Mullaney describes it as having the "moody film noir effects of a 1940s Warner Bros. movie, with the all-out action of a costumed-hero comic." MS. TREE #1 is scheduled for release in October.

B.C. Boyer has a new series beginning in ECLIPSE #7 called THE MASKED MAN. He will also handle the back-up series in SABRE beginning with #4. Entitled THE INCREDIBLE SEVEN, the series involves a group of teen-agers--who have no super-powers. There is talk of spinning the feature off to its own book following its appearance in SABRE #4-6.

SCORPIO ROSE is now scheduled to appear in September. Tom Palmer is coloring as well as inking Marshall Rogers' art. Steve Englehart scripts.

And finally, Eclipse Comics will henceforth be published on the higher grade of newsprint used by the majors in the period before the 1973 paper shortage, a 37 lb. grade of newsprint. The improvement in the grade of paper will not influence the cover prices of the books.

DESTROYER DUCK #2 will appear in November. The BUSTER KEATON, THE EARLY YEARS magazine should be out by the time you read this.

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by Dan O'Neill
Rosa
CH may be MAYOR, but his ALTER EGO LANCE PERTWILLABY is still a 'TIMES' REPORTER...
...YES, IT'S BEEN A LONG ROAD TO TOMORROW'S GRAND OPENING, BUT MY EARLY FAILURES TO ARRANGE FINANCING NEVER WEAKENED MY AMBITION OF RESTORING THIS LUXURIOUS, WORLD FAMOUS HOTEL TO ITS FORMER GRANDEUR!
OH, REALLY, MUST YOU? SURELY YOU CAN SEE THAT MY CURRENT CAREER OF BRINGING THE NEO CLASSIC ARCHITECTURE OF THE "AGE OF ELEGANCE" BACK TO LIFE HAS NOTHING TO DO WITH MY ANCIENT ROLES AS SOME SILLY TV COWBOY!!!
IT'S JUST THAT I COULDN'T HELP BUT NOTICE YOU'RE WEARING YOUR SIX-GUNS
WELL, CERTAINLY! LOOK, I'VE COORDINATED EVERY ASPECT OF THIS ENTIRE PROJECT VIRTUALLY SINGLE HANDEDLY! GOTTA KEEP THESE PEOPLE HOPPING!
YEEHAW! DANCE, YA VARMINT!
YESS-IR, MR DAVIS! WE'LL HAVE ALL THIS CLEANED UP BEFORE WE LEAVE!
RIPP
POW POW
HEY, BURT! LOOK OUT
AYN RAND
"THE INDIVIDUAL IS A SACRED BEING, WITH HIS OWN HAPPINESS AS THE MORAL PURPOSE OF HIS LIFE."
DOOR?
WELL, CHIP AWAY THE REST OF THAT OLD PLASTER! WE CAN'T LEAVE IT LOOKING LIKE THIS FOR THE GRAND OPENING!
A HOTEL ROOM! LOOKS LIKE IT'S BEEN SEALED UP FOR 50 YEARS! I WONDER WHAT'S INSIDE?
HEY - IS QUITTIN' TIME! RIGHT ABOUT NOW, ANYTHING I WANNA SEE IN A HOTEL ROOM SURE AIN'T GONNA BE IN THAT ONE!!! LET'S GO!
WELL... THE SEELBACH IS READY! ALL THE WORKERS ARE LEAVING, BUT IF YOU'D LIKE, YOU MAY STAY LATE WITH ME WHILE I MAKE A FINAL CHECK ON ALL THE RESTORATION.
THANKS, MR DAVIS... I'D LIKE THAT.
CLIK
CRRREEEEEEEEEEAAAAKK
AS OF LAST THURSDAY... 117 MILES TO GO.
©ALSO: THE REPAIRS THAT C.H. DESTROYED THE SEELBACH IN EPISODE 70 ARE GREATLY EXAGGERATED
THE SHINING PART 2?

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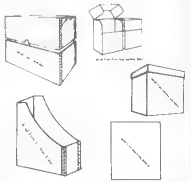

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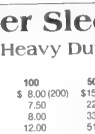

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by Don Rosa
EPISODE 129
THE EVE OF THE GRAND RE-OPENING OF LOUISVILLE'S HISTORIC 77-YEAR-OLD SEELBACH HOTEL...AND LANCE (C.K.) PERTWILLABY IS ON A LATE-NITE INTERVIEW WITH OWNER-DEVELOPER ROGER DAVIS LITTLE DO THEY KNOW, HOWEVER, THAT A WORKMAN HAD EARLIER UNCOVERED A DOOR SEALED OVER A HALF-CENTURY AGO!
...AND EVERY ROOM HAS ELEGANT 4 POSTER BEDS, A FREE STANDING WARDROBE, AND--
WHAT... WHAT'S THAT MOVING AROUND UPSTAIRS?
THAT'S COMING FROM THE GRAND BALLROOM! NOBODY IS AUTHORIZED TO BE IN HERE TONIGHT--WE'LL SEE ABOUT THIS!
KRROW!!
GREAT HONK... A MIDNIGHT BALL... IN THE DARK, NO LESS!... WEIRD...
HEY! THE PRESERVATION ALLIANCE BALL ISN'T TILL TOMORROW NIGHT! I DON'T KNOW WHAT YOU PEOPLE THINK YOU'RE ALL DOING, BUT IT'S
THE LOWER PART DOESN'T LOOK SO BAD
HAS ROSA TO SAY WHAT'S FUNNY, MORAL, ETC.?
SAY: ABSOLUTELY NONE!!
IN OTHER WORDS, JUST AS MUCH AS JERRY FALWELL, RONALD REAGAN, DONALD DUCK OR ANYONE!
DAS OF LAST THURSDAY. ONLY 39 MILES TO GO!
MR. DAVIS, YOU DIDN'T TELL ME YOU'RE PLANNING A SEQUEL TO YOUR ROLE OF "DARK SHADOWS"!
UH, I THINK "HANNIBAL HEYES MEETS DRACULA" WOULD BE MORE APPROPRIATE!
WOW! SEE ANY CAMERAS APART IN THE LOBBY FROM "BEYOND THE GRAVE"?
YOU'RE RIGHT. THEY CAN'T BE WITH THE PRESERVATION ALLIANCE THEY'RE TOO MODERN! THEY'RE SERVED!
KROW! KROW!
YAAAAAH!
STEADY ON, MR. DAVIS! THE BULLETS PASSED RIGHT THROUGH! THEY WON'T BE COMPOSED OF ANYTHING EARTHLY!
HONK! OH, I FORGOT IT! THAT'S DOWN TO MY ANTIQUE WOODWORK! HOW WILL I EVER GET THIS FIXED BY OPENING TIME?
BACK! GET BACK! I'LL STAB YOU WITH THIS GARLIC OR WOLFSBANE OR YOU'LL BE SORRY!
NO, IT'S JUST THAT I HAD SOME GARLIC AT GRISANTI'S! GET OFF MY BACK, WILL YA?
WILL LANCE'S OCTA HEXA GLOP SAVE THE DAY??? WILL CONSOLIDATION SAVE THE DAY TOO (GAG)? NEXT WEEK!

# A Comic Reader

By Sam Kujava

It has been a fantastic summer for movies of the spectacular variety, what with THE SWORD AND THE SORCERER, CONAN THE BARBARIAN, E.T.--THE EXTRA TERRESTRIAL, POLTERGEIST, and STAR TREK II: THE WRATH OF KHAN. There are also re-releases of Disney's FANTASIA and the much under-rated DRAGONSLAYER. Summer is also the time when comic-book companies release THEIR specials...annual issues of their most popular titles featuring more pages of stories and, hopefully, something SPECIAL from the folks that create these comics. It is only the of June as I write this, but already a DC annual has appeared that has knocked me off my feet in the same way that the above-mentioned big-budget special effects-laden films have. SGT. ROCK ANNUAL #2 is an out-and-out BLOCKBUSTER, one of the FINEST stories I have had the pleasure to read and view. SHAME on DC for not recognizing how great this was and promoting it to the HILT! For writer Robert Kanigher and artist Dan Spiegle, who each have worked on a hundred titles and a thousand stories, this is arguably their BEST work, certainly a crowning achievement to two professional careers that have spanned decades and produced many issues that deserve to be called classics. SGT. ROCK ANNUAL #2 is a CLASSIC. If you didn't know this book was out, blame DC.' If you didn't want to give it a try because "there're no super-heroes," or because Kanigher and Spiegle aren't trendy fan favorites, blame yourself. Then go out and purchase this book, where all talents involved give 100% to you, the lucky reader. And remember how good comics were, before they got bogged down in dreary character "interaction" and the damnable DC "mythos."

Did I pan Marvel's GHOST RIDER a few columns back? I've experienced a turnaround in opinion at the same time the title enjoyed an upsurge in quality. To paraphrase Neal Adams and others, there's no such thing as a bad character...just bad handling. With writer Roger Stern and artists Bob Budiansky and Dave Simons at the creative helm, recent issues of GHOST RIDER have been quite interesting. A real enthusiasm is evident in their efforts and high marks are in order, especially for the appropriately quirky and moody art... GR has not looked this spooky since Mike Ploog was drawing the feature years ago. Stern's involvement with the title is short-lived, however. An advance look at GR #74 reveals that J.M. De Matteis is not in the driver's seat...and not doing a bad job at that!

One only hopes that J.M. will keep the stories revolving around the carnival where Johnny Blaze is employed and away from his tired stable of demons, devil-worshippers and assorted dregs. It seems logical that a horrific character like GHOST RIDER would be more effective contrasted against the realistic colorful carnival background with its human denizens, rather than muting him by dragging us through the depths of Hell every other issue. Other than that quibble, the book's looking up! How's that for constructive criticism, ACR style?

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Whitman's ASTRAL FRONTIER has yet to debut on the newsstands and plastic bags the nation over (and who knows when it will be), but I've had the opportunity to see some of the contents of the first few issues, and there's quite a lot of variety to be had. Those of you that miss TIME WARP and MYSTERY IN SPACE, heads up! Beside the previously-reviewed WYATT EARLY by George Kashdan and Fred Carrillo, there are series like MARSHAL OF THE ZODIAC by Rick Margopoulis and Tom Mandrake (a Kubert School grad) and STAR GUIDER by Jack C. Harris and Steve Ditko (his best new work since SHADE) as well as humor pages by DC-vet Henry Boltinoff, "factual" fillers in the speculative vein by Steve Bissette and other work by the likes of Dick Ayers, Al Sanchez, Irwin Hasen, Tony DeZuniga and Rudy Nebres! Watch the news section of TCR for release dates and give this new title a look-see. It may not be as "collectible" as FURY OF FIRESTORM, but it is a hell of a lot better reading!

By and large, I've enjoyed the TALES OF THE NEW TEEN TITANS mini-series, but the writing on issue #3, featuring Beast Boy/Changeling, is a genuine horror. I don't know whether to laugh or cry at this wretched excess. We're supposed to get the idea that Gar Logan is a wise-guy, a bad punster and a talky sort. An editor could have cut out 3/4 of this bloated dialogue and we still would have gotten the message! Am I being overly sensitive, or didn't Marv Wolfman and Len Wein realize that all the snappy patter flowing all over the place would undercut the drama of the tale, and ultimately prove irritating to the long-suffering reader? I wanted to reach into the pages of that comic and strangle the kid! This book gets my Non-Editing Award of the Month. What's sad is that it would have taken so little to bring it up to the level of the rest of the mini-series. The other issues are over-written but only in the sense that Marv writes everything as if he's still at Marvel. All that YAK YAK YAK and so little story going on.

AMAZING SPIDER-MAN #234 continues an interesting run of issues, thanks mainly to the writing of Roger Stern, who seems to be as GOOD as he is prolific! I've knocked John Romita Jr.'s pencil art in the past, perhaps too harshly. If I may be more specific, J.R. seems to have locked into a style much too quickly, forsaking the more solid anatomical fundamentals that make comic art look "right." His figures seem too squat and squashed, as if the crushing gravity of Jupiter were weighing upon them. Huge square-heads with missing mid-sections, fat thighs and gunboat feet is the artistic result. As I've said before, I don't mind exaggeration, but not when it distracts from the story! That failing aside, Jr. contributes nicely to Stern's latest Spidey story, his pencils nicely rendered by inker Dan Green. Honestly, this 20-year-old character hasn't been this interesting since Lee and Romita Sr. handled the book! One point--the cliffhanger of #234 promises us YET ANOTHER man-turned-monster. If anybody is keeping score, that's one too many.

I've been lukewarm towards the concept of mystery story hosts since radio's INNER SANCTUM, EC Comics' Three Witches, DC's Cain and Abel and all the others from all the companies over the years. They are almost all dumb, corny and undistinguished... and they take away pages from the story they're interrupting! So it is with

some trepidation that I looked into GRIMM'S GHOST STORIES #63, another upcoming Whitman comic. For my money, writer/editor Robin Snyder has done the impossible...taken the comic's resident host, Hephzibah Grimm, and woven a wonderfully touching 22-page origin story around her! "Roses Have Thorns!" is a wistful fairy tale with appropriate dark overtones and enough twistings of plot to keep you guessing up until the end. What more of a mystery comic could you ask?

The latest issues of WONDER WOMAN make me long for the days when Conway and Delbo made this a monthly bore. Thomas is writing far too many books at DC...ARAK and ALL-STAR SQUADRON get his undivided attention while WW and CAPTAIN CARROT suffer. And Gene Colan and Frank McLaughlin are artistically mismatched and just plain wrong for this title. Methinks staff changes are in the winds. On the bright side, the Huntress has never looked better now that Jerry Ordway is inking Staton's pencils. I get the distinct feeling that Wonder Woman's back-up strip is selling this book, but I hope that all involved spend more time and effort on the star feature. In no other title is a forty-year-old character so showing her age.

One summer treat that I'm sure will arouse the passions of Marvel fans everywhere is the MARVEL TWO-IN-ONE ANNUAL #7, in which Earth's STRONGEST heroes are forced to represent their planet in a boxing-ring slugfest with the undefeated alien CHAMPION. The Thing, Hulk, Colossus, Namor, Sasquatch, Wonder Man, Thor and Doc Samson are tagged as Marvel's mightiest (and that ALONE ought to get the fans arg'ing!) while many other super-doers sh'w up in supporting roles. Some of ar heroes who have the MUSCLE to ace CHAMPION lack other necessary qualities to perform in the ring, and are either disqualified or defeated. Of course, the blue-eyed bashful star of this title gets the final showdown, and you'll be guessing right up to the last page the real WINNER of this heavyweight championship of the universe. Tom DeFalco's script went the distance, though I never felt the dreadful doom overhanging the Earth if the heroes REFUSED to fight. I think a planetary display of Champion's Power Primordial would have been in order. Ron Wilson's pencilwork scored enough points, but was brought down to the mat a few times by wildly uneven inking (six separate inkers does not a cohesive book make!). But a prevailing sense of fun makes this book a nice, pleasant read on a lazy summer day.

And so ends my first year of columns for TCR. Everyone that I've heard from, fan and pro, has been supportive rather than negative. It's obvious by now to those of you that follow this column that the proponents of negativity and hyper-criticism are better served in other fan publications. I enjoy comic books and want them to be successful. When caring professionals give us GOOD STORIES and SOLID GRAPHICS, and work UP to our expectations rather than down to the niggling fanboy mentality, then their comics deserve our support and our vocal approval. By the same token, we who buy these products have the right as consumers to EXPECT the best! Recently I've completed some cartoon illustrations for an upcoming project that will be available to fandom. Looking over a stack of funnybooks in an effort to capture the appropriate style, I was amazed at the accomplishments of a Kirby, a Cardy and a Perez. It is easy to generalize and knock comics as a junk medium, but after walking a mile in another man's shoes, I've gained a greater resepct for the talents that produce the books month after month. I've been accused of sounding like a sermonizer, but there's no book of scripture for me to quote from. Everything that's been said for the past year is sincere, personal, and one man's OPINION...A Comic Reader's opinion.
Sam Kujava/1157 S. Fisk/Green Bay, WI/54304

ACR 11TH HOUR REVIEWS -- MARVEL TEAM-UP ANNUAL #5 continues a summer filled with truly SPECIAL specials. Spider-Man shares the spotlight with the Thing, Dr. Strange, Scarlet Witch and Quasar as they wrap up the dread, recurring menace of the Serpent Crown (hopefully, for the last time). They've all had contact with this mind-controlling evil in the past, though I wonder why Prince Namor, who got this whole ball rolling back in his comic over a decade ago, wasn't actively involved. Continuity-conscious Mark Gruenwald supplies a decent script with a funny sub-plot wherein Spidey and Strange STREAK to a battle with destiny ...in a rent-a-car! Gruenwald's breakdowns coupled with Mooney's finishes aren't top-notch, but I think the excitement of the story will lead you right through with few disappointments.

Even better is SPIDER-MAN ANNUAL #16, though our hero seems more like a guest-star in his own annual! In this issue we are introduced to the NEW Captain Marvel, a black ex-police officer from New Orleans. Oh yeah, and Cap's a woman. After an obligatory encounter with the web-spinner, she flashes back to a lengthy origin sequence which is a good story in its own right, before she heads to the Baxter Building and Avengers HQ in an effort to control her new powers. Stern turned in one of his best scripts yet, but the artwork by Romita Junior and Senior is a splendiferous stand-out. Junior never looked better than when inked by Dad. The elder John's presence is sorely missed, and this classy return only whets my appetite for a (hint, hint) regular teaming of father and son. As for the newest Marvel hero, I LIKE Monica Rambeau and her entry into the hallowed halls of superdom. Now if only the writers don't play up the fact that she's black and female, but take her sex and race for granted, she can become even more interesting...and better yet...LIKEABLE, a basic trait that far too many modern characters in comics lack.

Fortunately, you don't have to wait for next summer's annuals to read some good SPIDER-MAN sagas. PETER PARKER, THE SPECTACULAR SPIDER-MAN #72 continues a great run, thanks largely to the unusual graphic look of the book by artists Ed Hannigan and Al Milgrom, and inspired scripting by Bill Mantlo. The stylishness approaches the wacked-out Ditko world along with some modern Miller touches, though it's too derivative to be called truly original. One senses that Hannigan is coming into his own as an artist, so that the term Ditko-esque will not long apply. Being along for the ride is enjoyable, and this particular title has never been better in its six-year run! In fact, taking all the SPIDER-MAN titles into consideration, ol' Peter Parker hasn't been in such good creative hands in a decade, when the likes of Lee, Romita and Kane left mighty footsteps to fill. We will probably never recapture the magic of the sixties, when everything was new and fresh and ground-breaking at Marvel, but a lot of the SPIRIT is coming back to a 20-year-old character who has been mis-handled for so long.

## Cel Break

By Jim Korkis

STUDENT AWARD. Kathy Zielinki, a student at the California Institute of the Arts in Valencia, has won the animation achievement award in the ninth annual student film competition sponsored by the Academy of Motion Pictures Arts and Sciences. Zielinki, who lives in Panorama City, won for "Guess Who's Coming to Dinner," a three-minute-and-twenty-five second film in which a spinach monster turns the tables on a youngster at dinner. The award earned Zielinki $1,000.

MERCHANDISING. Fans of Hanna-Barbera should be picking up the 16 oz. size of French's Mustard. They have three squeeze bottles featuring Fred Flintstone, Scooby Doo and Yogi Bear. If you hurry, you can even take advantage of the offer to get a Yogi

Bear plush toy. By the way, Parade Patterns (Box 144, Old Chelsea Station, New York, NY 10113) is still at it. For $2.25 (plus fifty cents postage) they'll send you directions and details (including 24 different motif tissue transfers) so you can make a Betty Boop Quilt (#7357). This is the same company that will send you the directions for a Betty Boop doll, Felix the Cat doll, Dogwood doll, Popeye doll, etc.

OUT OF THE MOUTHS OF BABES. Lou Scheimer, head of Filmation Studios, returned from Cannes Film Festival with his tongue firmly placed in his cheek. He declared that "Every kid in Cannes is smart--they all speak French!"

DISNEY'S CHINA FILM. Filming has been completed on WONDERS IN CHINA, a film made in China by Walt Disney Productions for the Chinese Pavilion at Disney's new EPCOT. Budget was just over a million dollars and they used nine cameras for filming 360 degrees (similar to the technique used on the Disney film AMERICA THE BEAUTIFUL which was filmed over twenty-five years ago for the Circlevision attraction at Disneyland). Jeff Blyth is responsible for the scenario, selection of locations and the final editing.

MUPPETS HONORED. Jim Henson received the March of Dimes Jack Benny Memorial Award during May at the Beverly Hilton. Milton Berle was the dinner chairman and when he stated that "Jim Henson epitomizes Americana," the crowd (composed of such folks as Paul Williams, Mac Davis, Linda Ronstadt, Lee Majors, Barbi Benton, etc.) all agreed loudly. Henson's FRAGGLE ROCK is set for HBO in late '82.

PINK ELEPHANTS. An error was recently discovered in Christopher Finch's THE ART OF WALT DISNEY. Finch credits the famous "pink elephants" scene in DUMBO to Norm Ferguson and Karl Van Leuven. Further research turned up the information that the classic bit of animation was done by Hicks Lokey. (Ferguson was the Sequence Director and Van Leuven had done some inspirational sketches so that is where the confusion came in.)

VIDEOTAPE. The bendable hero, Gumby, has been issued in two volumes on videocassette and Family Home Entertainment also said another two volumes of Gumby adventures will be released soon. Also on videocassette from Warners is Freleng's LOONEY, LOONEY, LOONEY BUGS BUNNY MOVIE. The rumor in the L.A. area is that Warners will soon be closing up its animation department and that is one of the reasons Friz Freleng is now working as a consultant at Hanna-Barbera rather than preparing future adventures of Bugs Bunny.

FOREIGN ANIMATION. Supplementing the flood of American animated features that will be soon unleased are several foreign animated features. Keep your eyes open for THE MISSING LINK by Picha who did SHAME OF THE JUNGLE. This film has already played in Europe and has been picked up for American release by Almi Cinema 5.

Rene Laloux, responsible for FANTASTIC PLANET, is just about finished with his new film, THE TIME MASTERS. And besides the recently released GRENDEL, GRENDEL, GRENDEL, Australia will have THE 7TH MATCH, an animated feature with a little live action featuring Mia Farrow.

UNSEEN BOOK. There is a new animation book available that I haven't seen yet despite the fact it has been reviewed in several different places. ANIMATION: A REFERENCE GUIDE by Thomas W. Hoffer sells for $35 and is available from Greenwood Press, 88 Post Road West, Westport, CT 06881. It is unillustrated and apparently is more of a listing of where to find sources for animation art, animation courses, bibliographies, articles, periodicals, etc. It's received more good reviews than bad ones. There are no bookstores in the L.A. area that carry it as yet so I'll be sending away for a copy. If it sounds interesting to you, you might wish to do the same.

THE RETURN OF JIMINY CRICKET. Comic Reader Tom Lapsley continues to send me interesting clippings. He recently sent me a xerox of an article from Commercials Monthly. It seems that lovable Jiminy Cricket has been pressed into service as the spokesman for a new Post cereal called WISHING STARS. The spots are directed by Gus Jekel of FilmFair. Disney supplied the model sheets and approved all the pencil tests of the animation while FilmFair did all the work. The spots are a mixture of live action and animation with Jiminy introducing the children to the joys of sugared cereal.

ANIMATION FAN CLUB. Books Nippan (532 West 6th Street, Los Angeles, CA 90014) has started a new animation fan club for fans of Japanese animation. For $10.00 a year you can purchase all items for 15% off, get a year subscription to Japanese animation magazines like ANIMAGE and ANIMEDIA for 20% off, and not have to pay as much postage for each magazine you order. Write to Books Nippan c/o Yuji Hiramatsu for more information.

SELL THOSE BOOKS. Ollie Johnston and Frank Thomas are still out plugging for their beautiful book DISNEY ANIMATION: THE ILLUSION OF LIFE. They told a recent interviewer that to the best of their knowledge, over 25,000 copies of the book have already been sold. By the way, Disney will be re-releasing BAMBI this summer and both Johnston and Thomas were animators for this gentle story.

KEEP THOSE CARDS AND LETTERS COMING. If you have any news, clippings, corrections and additions, the please share them with the readers of this column by mailing that information to JIM KORKIS, 707 West Doran, Glendale, California 91203.

## Nobody Asked Me But...

By Mike Tiefenbacher

This is, obviously, a new column, which I hope to do a bit more regularly than the COLLECTING COMICS column, which disappeared only because of lack of time. The purpose here is to just vent some of my views in places other than the lettercol (or worse, the news columns) where my subject matter was dictated by what letter-writers wanted to talk about. Nothing really important will happen here, but I hope to make it entertaining.

One thing I've disliked in most magazines featuring critical judgements is that quite often the pure number of critics handling the criticism made it impossible to put any value to it. Too often after, say, ROLLING STONE would pan an album, the next review of that artist's work would pan THAT album in comparison to the greatness of the previous album--which RS had said stunk. It makes it difficult to get any kind of handle on their opinion.

Which is why TCR has restricted the number of varying comics reviewers all this time. I hope that by doing this column, Sam Kujava's views won't be mistaken for mine, or vice versa... but we may sometimes be at odds, since we ARE two different people.

Got that? Okay, on with it...

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Marvel has been running those all-purpose ads in their magazines for a long time now, the ones that show an extreme close-up of the Hulk's face and the legend "Marvel Comics Is Power!" Grammatical problems aside, I have yet to figure out what that means. You can burn them for heat? Plug small appliances into them? Bundle them up into groups of a hundred and fend off muggers?

* * *

Besides being a crummy movie, there's an added advantage in MEGA-FORCE's failure at the box office. We won't have to look at that truly poor drawing of Barry Bostwick in the comic-

book ads in both the DCs and Marvels. William Stout has done some wonderful work in the past, and I'm rather perplexed as to why this was rendered in the style of over-delineation that makes Pat Broderick's work so unpleasant to look at.

* * *

Speaking of ads, I'm sure Neal Adams' fans have already made note of his ad for Cracker Jack run in the recent comics. Those of you who are waiting for MS. MYSTIC may wonder why he spends his time on such mundane subject matter. It pays the way, obviously--according to a COMICS JOURNAL interview with him a few months back, he's working on a home-made feature film as well as the Pacific Comics project, and such ad work allows him to do so. Unfortunately, most recent reports say that he's only finished a few pages of the MYSTIC book scheduled for June of '82...

* * *

Rumor around the Chicagocon this year was that Harvey is about to be sold, probably to RKO, the TV and movie studio. Seems the Harvey brothers are getting a bit tired of the comics business after 40-plus years...but with RICHIE RICH continuing to make a licensing impact with his cartoon show, don't expect the RICHIE RICH line of comics to disappear, even if Harvey Comics does.

* * *

Should Harvey be sold, that would leave Archie as the only privately-owned producer of American comic books distributed through regular channels. The only other group not owned by a big corporation is Charlton, and being all-reprint, cannot be considered producers.

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With all of these Baxter-paper comics being created for the direct-sales market by both Marvel and DC, and the publication of series such as THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE and THE HISTORY OF THE DC UNIVERSE, I'm surprised that neither group has tumbled to a project I've long thought would be a sure-fire hit, especially for the younger collectors. A 64-pager printed on the good paper comprised of suitable-for-framing pin-up drawings of each company's super-characters, done either by one versatile artist or by artists most associated with each character following a design which would unify the whole thing, would still delight me, and I've recently passed my eighteenth year of comics collecting. Heck, each company has enough characters to publish mini-series of this kind of book. DC alone could do an "all-Legionnaire" issue--and someday in the future, an "all-All-Star Squadron" book.

* * *

We now have five direct-sales-only comics companies doing four-color comics: Pacific, Eclipse, First, Elder and Capital. Add Bill Black's Americomics to that list, and the possibility that any of the other existent black-and-white publishers of professional-quality material (Aardvark-Vanaheim, WaRP, Fantaco, NMP, JC and many others which don't spring immediately to mind) may see the writing on the wall and go to the 32-page comic-book size format in color, and you may well wonder how this compares as a boom period for new comics companies. According to a chronology published by Jerry Bails in his WHO'S WHO OF AMERICAN COMIC BOOKS Volume Four, the last time this many new companies popped up in a comparable period was 1949-50 (when there were 39 different publishers making comics!). Say what you will about the narrowing scope of comics publishers, this is encouraging. On the other hand, those brand-new companies of 1949-50 weren't bringing with them price increases of the sort being heralded by the intro of 1982's...

* * *

Much conjecture about the current status of Whitman's comics branch has been swirling around, and not much can be found out from people in charge at Western Publishing, where it appears to be a "wait and see" attitude. Since the Whitman (and Gold Key, and Dell before it) line is so tied in to the licensing deals set up for their other lines of games, puzzles, Golden Books, juvenile books and other related products, there seems little chance that the comic-book line will be abandoned entirely. Though Marvel has taken the initiative in the licensing field (with DC dragging behind) Western still owns the most important, Walt Disney Productions. One wonders how long Disney will sit still for their comics line--which, to be frank--has seen far better days in both story and art--appearing only sporadically, at a five or six issues-per-year rate. Would Disney be interested in going the route of former Western escapees like ERB, Inc., Hanna-Barbera, and Paramount (STAR TREK), dropping into Marvel's line for a short stay before ending up in oblivion? Would they risk becoming their own publisher? Would they drop a company who's handled them since the early '30s?

If Whitman WERE to drop the comic-book line, it's probably a foregone conclusion that the Warner Bros. cartoon characters would be united with the Warner Communications comic-book line, DC. Now that DC has made an initial (if tentative) foray into funny animals with CAPTAIN CARROT, and funny-animal vet Mark Evanier has joined the family by writing BLACKHAWK, it would seem that their former reason for not picking up the Warner Bros. characters (a lack of the appropriate artists and writers) when their contract with Western came up for renewal, is not in force any longer. It's of importance that both Disney and Warner Bros. have seen that nearly all of the books produced for them by Western have been new material in a time when Western has relied a lot on reprints. It shows they're still quite interested in their properties--enough, perhaps to leave a sinking ship.

* * *

Both Marvel and DC have recently rediscovered the wonder of the transparent overlay (a drawing printed only on the color plate, eschewing the normal black-plate outline), and both are treating it like a new toy, using it to what I'd judge to be a ridiculous extreme. It seemed as if the LEGION OF SUPER-HEROES ANNUAL had one on every page; worst offender, however, was a recent DR. STRANGE in which someone in production flopped the transparency for an entire panel, resulting in the color covering up a caption box and leaving a hole where there wasn't any. At the moment, the effect is novel, but the novelty is wearing off very quickly.

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It's a shame that Marvel and Field Enterprises couldn't make DENNIS THE MENACE a viable comic book, not only because Marvel is losing a market it isn't reaching at the moment, or because it ends the run of a character who's appeared continually since 1953. My lament is that the comic LOOKED so good. Design-wise, I much prefer the recent DENNIS covers to Frank Miller's seemingly ground-breaking efforts using negative space. (And though Dennis may be a few inches shorter than most of Miller's characters, he's better drawn.)

* * *

Speaking of height, if Frank Miller's average adult male met one of Mike Grell's, do you think he'd reach his shoulder blades, or his navel?

* * *

You may have noted the absence of the Universal Product Code on the DC annuals distributed through comics shops. The newsstand copies have them. Why can't they do that with all of the line's books? Simple: the annuals, though drawn like ordinary covers, were colored and separated like paintings, which follow different rules in the platemaking process. It was far simpler to remove the boxes completely since the UPC was on an overlay. Unless the regular covers were separated this more expensive way, don't look for it to be done on them.

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Another "new" technique being rediscovered by the artists is the use of the magazine's title logo as an element in the cover's design. Recent issues of SGT. ROCK, LEGION OF SUPER-HE-

ROES, X-MEN, FLASH, BATMAN, MICRONAUTS and especially SPECTACULAR SPIDER-MAN have used physical representations of the title in the full cover space much in the manner of Carmine Infantino (BATMAN #194 and FLASH #174) back in 1967. I can only assume that that experiment back then was a failure; that people looking for the magazine's familiar logo on the stands missed it. It might not be a problem in these days of full-cover comic-shop displays--but one wonders how the nearly illegible PETER PARKER #72 did on the

open stands. It also poses an interesting problem for ordinary retailers who have to strip off the title logos of unsold copies for credit when the logo is the entire cover...

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If Warren Publishing is counting votes from part-time readers, here's one in favor of hand-lettering in the stead of their or any other type of machine or stencil lettering. Besides being a blow for the preservation of an art (calligraphy is not a task so menial as to be assigned to a machine), it's simply easier to read.

* * *

Did the absence of the artist credit on the MYSTO, MAGICIAN DETECTIVE story in DETECTIVE COMICS' recent BEST OF DC edition mean that no one at DC recognized the fine work of artist Leonard Starr?

* * *

The recent all-Angelo Torres issue of CREEPY was unique, or so pal Jerry Sinkovec tells me, in that it was the first of the Warren horror titles to reprint anything from Archie Goodwin's BLAZING COMBAT series of the early '60s.

* * *

The recent announcement that Archie would re-enter the super-hero field with revived versions of their Mighty Crusaders characters is encouraging for all of us who believe that there should be more different approaches to super-heroes on the newsstands than Marvel's and DC's... but does it signal that the regular Archie titles, already decreased in frequency, are in any more sales trouble? One would hope not, as we don't need further narrowing of comics' subject matter and audience, and that Archie's higher-ups are instead encouraged by the upward momentum of the market and are investing in it.

* * *

Were you as confused as I was about the recent SGT. ROCK lettercol in which someone not identified tried to obfuscate the fact that Bob Haney scripted what is generally accepted to be the first Sgt. Rock story in OUR ARMY AT WAR #81 by claiming that Robert Kanigher re-wrote it, and then went on to cite a bunch of other hertofore unrelated stories as Rock's true beginnings--even including several covers? Okay, Kanigher's Rock, and Haney's version (Sgt. "Rocky" in #81) really have little in common anyway, so Kanigher and the column writer should instead have done the obvious: Make #82, Kanigher's first story about Rock, the first of the series. Kanigher's continuity has been lax over the years anyway, and it would eliminate the doubt about Rock's creation. It would also mean Overstreet might change the listing (and prices) in the GUIDE. I still don't have #81, you see. (The story in question was reprinted in OUR ARMY AT WAR #280.)

## Licensing

By Ron Massengill

More from the world of licensed toys and novelties based on comic-book characters:

From Lakeside Games comes Superhero Heroheads. This is a game consisting of eight pieces which try to link and pick up by using the hook on each superhero head. There are three heads: Spider-Man, the Hulk and Captain America. You keep the pieces inside the head.

Our Way Studios has a new series of Hero Stickers. This is a six-part series copyright 1981. On the back of the package is a brief bio of the heroes in the package.

For all you people with Atari Video Game Systems, Parker Brothers will be releasing a 007 JAMES BOND game and a SPIDER-MAN game. I played the Spider-Man game at the Consumer Electronics Show and was very impressed with the nice graphics.

If you enjoy home video games of the sf or D&D mode then you will be most pleased by what I saw at the C.E.S. Almost every company that produces game cartridges has at least two or three cartridges coming out in those realms.

From Omni Personal Electronics, Inc. comes all kind of time-things. Leading off is the DICK TRACY PATROL WATCH. This wrist watch has five functions and comes in a display package designed as a little police car. Then there is the DICK TRACY MAGNETIC SPACE WATCH. This is an eight function watch that comes in a Space Ship box.

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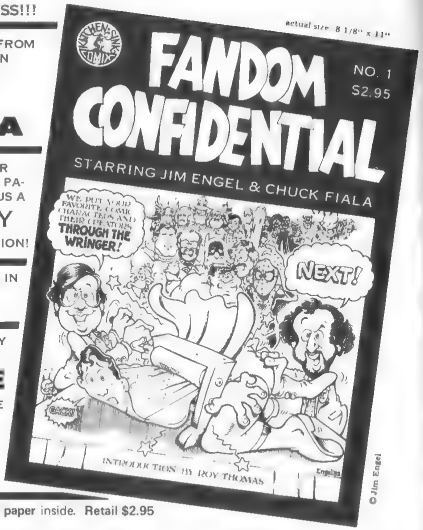
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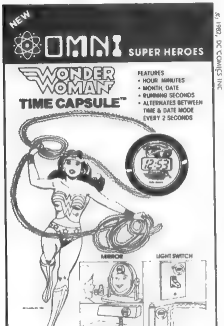
Omni is also manufacturing four different time things featuring Superman, Batman and Wonder Woman on each. First will be an eight-function watch. Second is a five-function watch. Third is something called a time capsule, a five-function timepiece that you can stick onto things such as walls, bikes, toy chests, etc. Last, but to me the nicest-sounding, is a Time Stick. It's a pen, it's a calendar, it's a clock, and it will cost around $3.95.

Marvel has enlisted approximately twenty manufacturers as G.I. Joe licensees. Some of the items coming out will be: Halloween costumes, Walkie Talkies, lunch kits, watches, bike accessories, roller skates and the usual sort of books and puzzles.




Moving away from comics for a moment, there are over twenty companies producing TRON items including a Halloween costume.

According to what was at the summer Housewares show, we will be seeing hundreds of items featuring E.T. and an equal number of PAC MAN items.

I'd like to thank all of the people who talked with me about toys, old and new, at the Chicago Comicon this year. If any of you see a new item (especially a regional item) of if you have a question about an older product, don't hesitate to write me:

RON E. MASSENGILL
1637 W. GREGORY
CHICAGO, IL 60640

## Books

By Mark Sabljak

It's not possible to review all the books that I receive, so I guess I base what I read on what I'd like to buy and read myself, keeping in mind that a varied menu is the most nutritious for the mind.

This past month, I read three paperbacks and I can honestly say that I batted three-for-three in choosing good ones.

BONDED--After reading the second book in the James Bond revival series, in hardcover (and reviewing it a while back) I decided to see if what I had heard about the first book in the series, now available in paperback, was true. It got some less-than-rave reviews, and I went in with the idea that I probably would agree. Not so. The 290-pager (Berkley, $2.95) is engaging enough that it's one of those books that you hate to put down. I just kept reading and reading, and liking and liking. Bond's nemesis this time is Dr. Anton Murik, a nuclear physicist and Scottish lord (with castle and all), who, when spurned by the scientific community, enlists the help of a terrorist cabal to take over nuclear power plants throughout the world, holding them hostage for ransom. Author John Gardner was a good choice to continue the Bond saga.

NO CIRCUS--Living in Wisconsin, I've always looked fondly on Barry Longyear's Circus World stories, as the first was entitled CITY OF BARABOO, taking the name of the city in this state which is home to the Circus World Museum. (A tourist plug.) But I never read any of the stories until ELEPHANT SONG was published in paperback by Berkley at $2.50.

ELEPHANT SONG is meant to be the middle of the three books, bridging the gap between CITY OF BARABOO and CIRCUS WORLD. It tells the story of how the starship City of Baraboo, with its traveling circus show, crashed on the planet Mamus, struggles to live and to keep the circus tradition alive. It is a story of fascinating personalities--Waco Wacko, Bullhook Willy and Little Will--of circus life, and most of all, of respect for the elephant, around which the circus life revolves.

Longyear is a marvelous writer, with a style that is both competent and compelling. If you've always wanted to run away and join the circus--and if the circus you've wanted to join was on a starship--this book is for you. And even if you've never wanted to leave your own easy chair, Longyear is worth searching for.

TROUBLED--The next book I read I liked. But something troubled me after I finished. THE CABAL 2: THE BLACK MOON by Philip Dunn (Berkley, $2.25) is a nifty little story about Pinball, a strong behemoth human who ends up on a distant planet and turns out to be the key in a struggle between androids and humans. The premise of the book is engaging--a disease affects each human after youth and rather than die, each person undergoes a transformation into a "mandroid." Eventually, though, the machine takes over and Pinball is enlisted by young and lithsome Woo and the ancient Kee to turn the sides.

At only 201 quick pages, it's a good little read. So what bothered me? THE BLACK MOON is the second in the Cabal series, supposedly about "the most dangerous super-criminals in the Universe." Pinball is supposedly one of these criminals, yet he shows very few criminal tendencies. This book seems out of place in a series about criminals. Not having read any of the other books, I wondered how you can have a criminal as the main character of the book and still engage the reader. After THE

# The Gazette

The Menomonee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from Issue #1 (12/13/71) through issue #220 (3/1/76) and supposedly monthly from Issue #221 (April 1976) to Issue #232 (March 1978), the final issue. Issues 1 to 10 were printed on ordinary news-print, the others were done with a heavier, more durable stock. Issues 1 through 46 were sixteen pages each; 47 through 51 were twenty pages each; 52 through 94 were twenty-four apiece, 95 through 126 were the largest at forty-eight pages each; 127 through 223 were each forty pages; 224 to 226 were thirty-two pages each, and the last six issues were each twenty-four pages.

Each page of the GAZETTE featured six dailies or a Sunday tabloid page or two Sunday half-tabs. Occasionally (especially in the later issues that had a reduced number of strips to draw from) there were more than one week of the strip in an issue. Nearly all the features appeared as one week (6 dailies, one Sunday, or all seven days) of comics per issue. Strips listed as "Contemporary" were dated the week before the date of the issue. Foreign strips were reprinted in the GAZETTE from England, Argentina and Australia. The other reprint strips are American material from the Thirties to the Sixties either taken from old proofs or old clipped dailies that were retouched to return the reproduction quality to as close as possible to the original.

CONTEMPORARY (1971-1976) STRIPS:
AMBLER (d, Doug Wildey) #46-94
AMBLER (d&S, Doug Wildey) #95-108
APT. 3-G (d, Alex Kotzky) #165-226
BIG BEN BOLT (d, John Cullen Murphy) #95-126
BRICK BRADFORD (d, Paul Norris) #52-223
BROOM-HILDA (d, Russell Myers) #226
BUZ SAWYER (d, Crane & Schlensker) #52-223
CAPTAIN EASY (d, Crooks & Lawrence) #95-228
CONCHY (d, James Childress) #226
DATELINE: DANGER! (d, McMillan) #1-120
DICK TRACY (d, Gould & Fletcher) #95-223
DR. KILDARE (d, Ken Bald) #95-223
FAWN (drawn especially for The GAZETTE, Joe Wehrle, Jr.) #142-161, 163-171, 173-176, 178, 179, 181, 183, 188
FLASH GORDON (d, Dan Barry) #1-223
FRIDAY FOSTER (d&S, Longaron, Flessel, Morrow, Chaykin) #95-116
THE HEART OF JULIET JONES (d, Stan Drake) #95-223
HOWARD THE DUCK (d&S, Steve Gerber & Gene Colan) #227-232
JEFF COBB (d, Pete Hoffman) #1-201
JOE PALOOKA (d, Tony DiPreta) #192-223
JOHNNY HAZARD (d, Frank Robbins) #14-223
JOHNNY HAZARD (S, Frank Robbins) #95-223
KERRY DRAKE (d, Andriola) #95-108, 127-226
KERRY DRAKE (d&S, Alfred Andriola) #109-126
MANDRAKE (d, Falk & Fredericks) #1-223
MICKEY FINN (d, Morris Weiss) #92-223
ON STAGE (d, Leonard Starr) #66-94
ON STAGE (d&S, Leonard Starr) #95-226
THE PHANTOM (d, Lee Falk & Sy Barry) #1-223
PRINCE VALIANT (S, Foster & Murphy) #95-223
RICK O'SHAY (d, Stan Lynde) #66-226
RIP KIRBY (d, Dickenson & Prentice) #1-223
SECRET AGENT CORRIGAN (d, Archie Goodwin & Al Williamson) #1-223
STEVE CANYON (d, Milton Caniff) #52-94
STEVE CANYON (d&S, Milton Caniff) #95-223
STEVE ROPER AND MIKE NOMAD (d, Saunders & Overgard) #95-226
TARZAN (d, Russ Manning) #1-34
TARZAN (S, Russ Manning) #66-228
TERRY AND THE PIRATES (d, George Wunder) #52-65

FOREIGN STRIPS:
AIR HAWK AND THE FLYING DOCTOR (d, John Dixon) #1-204
AIR HAWK (S, Dixon & Hart Axeas) #6-232 ,
GARTH (d, Frank Bellamy) #38-126, 127-181 (odd numbers only), 182-232
GUNNER (d, Jose Luis Salinas) #95-126, 127-153 (odd numbers only), 154-223
JAMES BOND (d, McCluskey, Hareb) #1-232
JEFF HAWKE (d, Sydney Jordan) #1-44, 46-181, 195-232
MODESTY BLAISE (d, O'Donnell, Holdaway, Romero) #1-232
PAUL TEMPLE (d, Durbridge & Mendoza) #95-232
SCARTH 2195 A. D. (d, Luis Roa & Jo Addams) #95-126, 128-on (even numbers only), 183-232
THE SEEKERS (d, Burns & Lilley) #95-232
TUG TRANSOM (d, O'Donnell & Sindall) #95-126, 127-147 (odd numbers only), 148-191

CLASSIC REPRINT STRIPS:
BATMAN (d, 1943-46 Bob Kane) #95-232
BEN CASEY (d, 1962-66 Neal Adams) #46-232
BOBBY (d, 1948 Jerry Iger) #209, 214-218
BUCK ROGERS (d, 1958-59 Murphy Anderson) #95-126, 128-146 (even numbers only)
CONNIE (S, 1933, 1936 Frank Godwin) #96-102, 207-214, 217-220
DAN FLAGG (d&S, 1963 Don Sherwood & Alden McWilliams) #116-126
DR. GUY BENNETT (d, 1958 Frank Thorne) #95-104
DRIFT MARLO (d, 1965 Cooke & Evans) #1-37
THE HAWK (d, 1966 Robert H. Webb) #219-225
KEVIN THE BOLD (S, 1955-57 Kreigh Collins) #109-213, 215-232
KRAZY KAT (d, 1927 George Herriman) #226-232
LITTLE ORPHAN ANNIE (d, 1936-40 Harold Gray) #135-223
MALE CALL (d, 1940's Milton Caniff) #106-126, 127-141 (odd numbers only)
PETER SCRATCH (d, 1965-67 Elliott Caplin, Lou Fine, Neal Adams) #95-164
RED BARRY (d, 1935 Will Gould) #95-126, 128-152 (even numbers only)
RED RYDER (d, 1951-52 Fred Harman) #95-126, 128-140 (even numbers only)
SAM'S STRIP (d, 1962 Walker & Dumas) #226-228
THE SPIRIT (d, 1941-44 Eisner, Fine, Cole) #95-212
SUPERMAN (d, 1940-44 Jerry Siegel, Joe Shuster, Wayne Boring) #10-232
TARZAN (d, 1947-51 Hogarth, Dan Barry, Bob Lubbers) #25-223
THIMBLE THEATRE STARRING POPEYE (d, 1931 E. C. Segar) #226-232

PRICES:
Set AB: Issues #27, 30, 36, 37, 66, 68, 69, 72, 73, 75, 79-84, 87-94, 99, 101, 109, 113, 121-124 (32 issues) $34 for the set or $1.25 each
Set C: Issues #127-150 (24 issues) $30 set
Set D: Issues #151-175 (25 issues) $30 set
Set E: Issues #176-200 (25 issues) $30 set
Set F: Issues #201-226 (26 issues) $30 set
Set G: Issues #127-226 (100 issues) $115 set
Set H: All issues still in stock (Set AB plus #127-230 and 232) (137 issues) $145 set
Issues #127-230, 232 are $1.25 each

Issues #95 through 226 were two section issues, and as they ran out we made extra sets of one of the two sections remaining. These "half-issues" are 60¢ each. First section only: #95, 106, 109, 112, 117, 118, 119
Second section only: #103, 105, 107, 108, 111, 114, 116, 120

All prices include postage and handling charges in the United States. Orders from Canada must add 15% and orders from overseas must add 30% to cover added shipping and packing costs. Issues not listed are out of print. This listing current as of August, 1982, and supersedes all previous listings. Availability of many issues is subject to change without notice.

As the GAZETTE was published, I put aside a small amount of each issue for the time when they would be running out. These back issues are now treated as the rare collectors' items they have become, and are high priced accordingly. This stock is only intended for the fan who is desperate to fill in all or part of the gaps in his GAZETTE collection. The GAZETTES are also available for trades for Golden Age comic books that I might want for my comic collection. -- Jerry Sinkovec

NOT AVAILABLE: Issues #1, 53, 54, 56, 59, 96, 97, 98, 106-108, 110-112, 116-120, 125, 126
$12 each: Issues #10, 39, 40, 42
$10 each: Issues #21, 33, 37
$8 each: Issues #2, 7, 24, 29, 30, 39, 45, 55, 63, 86, 95
$6 each: Issues #3, 4, 5, 12, 13, 15, 16, 19, 26, 28, 41, 44, 49, 51, 52, 100(Special issue with 8 pages in full color), 104, 105, 114
$5 each: Issues #6, 8, 9, 11, 14, 18, 20, 22, 23, 35, 103, 109, 115
$4 each: Issues #32, 34, 43, 46, 47, 48, 50, 60, 61, 62, 64, 65, 69, 70, 71, 74, 77, 78, 85
$3 each: Issues #13, 17, 31, 58, 67, 76

The availability and prices for these out-of-print back issues may change at any time.

# The Guardian

The Menomonee Fall GUARDIAN was a companion tabloid publication to the GAZETTE. It featured humor material as the GAZETTE was devoted to adventure strips. The GUARDIAN was published weekly from Issue #1 (6/28/72) to Issue #141 (3/1/76) and roughly monthly from Issue #142 (April 1976) to Issue #146 (November 1976) the final issue. Issues 1 through 146 were sixteen pages each, the last two were each twelve pages. GUARDIAN SPECIALS were twelve pages each, except for the fourth one, which was only four pages and served as a free insert in GUARDIAN #100.

CONTEMPORARY (1973-1976) STRIPS:
ALLEY OOP (d, Dave Graue) #50-146, Specials 1-4
BC (d, Johnny Hart) #1-144
BEETLE BAILEY (d, Mort Walker) #1-144
BORN LOSERS (d, George Tuleschee) #65-146
THE BORN LOSER (d, Art Sansom) #16-146
BROOM-HILDA (d&S, Russell Myers) #1-146
ELIE AND MEEK (d, Howie Schneider) #17-146
FEIFFER (w, Feiffer) #8-68 (even no. only), 69-77
FRANK AND ERNEST (d, Bob Thaves) #19, 61-146
FUNNY BUSINESS (d, Rog Bollen) #16-146
GASOLINE ALLEY (d, Dick Moores) #37-115
GASOLINE ALLEY (d&S, Dick Moores) #116-146
GARFIELD (d, UNITED FEATURE SYNDICATE) (S, Gahan Wilson) #112-129
GORDO (d, Gus Arriola) #39-144

JOE PALOOKA (d, Tony DiPreta) #1-112
MICKEY FINN (d, Morris Weiss) #1-112
NEIL THE HORSE (w, Ann Sabo) #118-140 (even no. only), 142-146
POGO (d, Walt Kelly, Henry Shikuna) #1-111
POGO (S, Walt Kelly, Henry Shikuna) #1-64, 78-111
RICK O'SHAY (S, Stan Lynde) #116-129
SALLY BANANAS (d, Charles Bonasti) #1-36
WINTHROP (d, Dick Cavalli) #16-146

REPRINT STRIPS
ALLEY OOP (d, 1949-1950 V.T. Hamlin) #2-59
CAPTAIN EASY (d, 1951-52 Leslie Turner) #6-72
KRAZY KAT (d, 1927, 33-35 Herriman) #1-60, 116-143
MICKEY MOUSE (d, 1931-32 Disney Studio) #117-125, 128-146
ROMEO BROWN (d, English strip by O'Donnell and Holdaway) #1-38
SAM'S STRIP (d, 1961-62 Dumas & Walker) #134-146
THIMBLE THEATRE STARRING POPEYE (d, 1930-31, 1933-35 E. C. Segar) #1-131, 133-146

PRICES
Issues #1, 100 are $1 each. Issues #3-99, 101-146 are 75¢ each. Issue #2 is sold out.

Set R (#1, 3-25), Set S (#26-50), Set T (#51-75), Set U (#76-100), Set V (#101-125) $15 per set
Set W (#126-146).....$13
Set X (#1, 3-50).....$27
Set Y (#1, 3-75).....$50
Set Z (#1, 3-146).....$80
GUARDIAN SPECIAL #1-3 ..... 50¢ each

All prices include postage and handling for orders in the United States. Canadian orders must add 15% for postage. Overseas orders must add 30% for surface postage.


street ST enterprises
Post Office Box 255
Menomonee Falls, Wisconsin 53051

BLACK MOON, I am still wondering.

GNEWS--For those who came to gnow and love the GNOMES, the original team is back again this fall with another hardcover entry, SECRETS OF THE GNOMES, to be published by Abrams at $19.95. The book features 200 pages in full color and includes text by Wil Hugen and illustrations by Rien Poortvliet.

I haven't seen it yet, but Tor Books has issued a paperback collection of Superman comic strips. Entitled THE WORLD'S GREATEST SUPERHEROES, with Pasko, Tuska and Colletta as author/illustrators, the book reprints the strips first story, pitting a few JLAers against Vandal Savage. The book is listed at $1.95.

For those of us adults who dip into "children's" books, two coming attractions from Knopf. First, THE WORLD OF THE DARK CRYSTAL, with art by Brian Froud. With 200 pictures (at $25 in cloth and $14.95 in paperback) it will put in book form the new fantasy movie by Jim Henson, Frank Oz and their Muppet associates. Also, THE TALE OF PETER RABBIT AND OTHER STORIES, with art by Allen Atkinson, is die in September at $16.95. With 150 color illustrations, it matches the format of THE WIND AND THE WILLOWS book illustrated by Michael Hague.

Fans of the book THIRD WORLD WAR will get another look when General Sir John Hackett's THE THIRD WORLD WAR: THE UNTOLD STORY is published in hardcover this fall by MacMillan.

Having left almost no part of the world untouched by his chronicles, James Michener next tackles SPACE with a 640-page book (Random House, $17.95) this October. The book is said to blend fiction, fact and the possible. Hmmm, sounds a bit like science fiction.

RECEIVED AND UNREAD--Only two days ago I got two new books in the mail from Max Allan Collins, the Iowa author and scripter of the DICK TRACY strip. These paperbacks from Pinnacle have an '82 copyright date and appear to extend the NOLAN series. No. 5 is HARD CASH, and No. 6 is SCRATCH FEVER. I've read several books in the male adventure genre and haven't been all that impressed, but Collins is different--he can stay within the boundaries of the genre, yet not get corny or maudlin. I started reading HARD CASH and from what I've seen, he's done it again.

From DAW, the seventh book in the Isaac Asimov Presents the Great SF Stories series, edited by Asimov and good friend Martin H. Greenberg. Also, THE BIG BANG by Ron Goulart, listed as a DAW original and chronicling the adventures of Odd Jobs, Inc., the "wizard agency that has cracked many an uncrackable case."

From Berkley, THE SARDONYX NET at $2.75 by Elizabeth A. Lynn.

**SUPERMAN**

I'M NOT DEAD JONAH! I'VE BEEN ON A VOYAGE!
I REMEMBERED YOUR WARNING ABOUT THE KRYPTONITE!
WHO NOW WANTED TO REIGN TERROR?
SUDDENLY HAVING SO LITTLE MOTIVATION BEING A MANIACAL KILLER--?
© SUPERMAN INC. DELUXE COMICS

This book is getting rave reviews and receiving all kinds of awards--if that sort of thing impresses you.

From Donning, another Starblaze book, this one STAR SEED, by Davud Andreissen at $4.95. No cover blurb, but this story appears to be set underwater, with the author listed as an ex-Navy man who draws on his background for authentic detail.

## Comic Strip Circus

By Jacob Moraine

Alright, so I didn't do a column for TCR for ages, so what? Any of you punks out there in fandom think you can do a better column strips are welcome to try. Put your typewriter where your mouth is.

And another thing--I'm NOT Paul Kupperberg. Ever since TCR #197 appeared with Jim Engel and Chuck Fiala's FANDOM CONFIDENTIAL featuring TCR columnists in one of the typical Engel and Fiala wild photocomics, I have been receiving compliments on my new beard. Don't any TCR readers ever read the fine print? I had the good taste to be unavailable when those photos were taken by John Tiefenbacher, so I was "portrayed by 'Tall Paul' Kupperberg" in the words of the caption at the bottom of the page. Yet the mistake keeps being made. Kupperberg doesn't mind, he'll sign anybody's name in an autograph book. However, I don't want to be complimented on a new beard until I grow one.

Actually, I would not mind being Paul Kupperberg. Not only is his career going great guns, being the writer of three (or is it more?) regular comic books, as well as wide activity around DC as an irregular on various titles, but he is the scripter of THE WORLD'S GREATEST SUPERHEROES PRESENT SUPERMAN strip. And it looks like he'll be kept on the strip, unlike earlier writers who have taken early retirement from the strip. Kupperberg's got the stamina needed to remain with the strip, plus the technique of strip-writing, which demands slightly different storytelling abilities than comic books. True, since Paul Kupperberg took over the writing George Tuska quit the strip. However, there was no connection between the occurances. Tuska merely opted to get back to comic-book work which has less-frequent deadlines. Jose Delbo took over the pencilling chores, Vince Colletta continues inking and the strip runs smoothly. Kupperberg's first strip appeared January 11, 1982, while Delbo's first work on the strip appeared in April. The sample Delbo/Kupperberg strip is from Monday, July 12, 1982, which is also the first day the daily strip ran under its new title in the Chicago TRIBUNE, home base of the syndicate distributing the strip. Say, didn't the Joker appear in the strip not long before? Yes, as shown in this sample strip from January 7, written by Kupperberg's predecessor Mike W. Barr. Kupperberg must have forgotten in the rush to get out a second story to replace the one written by Dan Mishkin and Gary Cohn that was to follow his first.

**SUPERHEROES**

I SEE YOU'VE BEEN BUSY SUPERWOMAN WHILE I WAS CAPTURING THAT JOKER!
BARR TUSKA COLLETTA
WELL YOU MIGHT SAY I'VE BEEN KEEPING IN AWARDS FORM!
SWING

Actually, Paul Kupperberg's greatest accomplishment recently was getting married. Not that getting married was such a great accomplishment in itself, but his choice of bride showed more acumen on his part than his friends has suspected him of possessing, from what I'm told.

Speaking of accomplishments, the National Cartoonists Society handed out the Reuben Award and associated category plaques. The winners are:

REUBEN--Mel Lazarus (MISS PEACH,

MOMMA)

Panels--Henry Boltinoff (STOKER THE BROKER)

Story Strips--Dick Moores (GASOLINE ALLEY)

Humor Strips--Jim Davis (GARFIELD)

Sports Cartooning--Eddie Germano (Brockton, Mass. ENTERPRISE)

Special Features--Don Martin (MAD)

Editorial Cartooning--Etta Hulme (Fort Worth STAR-TRIBUNE, NEA)

YOU DIDN'T WANT FRED TO WRITE CLAW OF DEATH?
BESIDES, HE NEVER WORKS WITH SNAKES. FRED HOVEY WAS FORCED ON ME THE SAME WAY...
NO! HE'S THE WORST SCRIPT-WRITER IN THE WORLD! THOSE ASSOCIATES WANTED HIM, SO I HAD TO USE HIM!
OKAY, MARTIN, I'LL COOPERATE!
...IF ONLY TO FIND OUT WHAT'S GOING ON!
MAD MAGAZINE

Magazine Cartoons--Bo Brown

Advertising--Irwin Caplan

Animation--Selby Kelly

Illustration--Arnold Roth

Comic Books, Humor--George Wildman (POPEYE)

Comic Books, Story--Frank Springer (DAZZLER)

The awards evening celebrated Milton Caniff's 75th birthday with a special salute.

I now have the sad duty to report several obituaries.

Wally Bishop, who did MUGGS AND SKEETER, died January 15, 1982 at the age of 77. Bishop created the strip under the title MUGGS McGINNIS in 1927 when Central Press Association wanted a strip in the evin of the extremely successful SKIPPY. While MUGGS never approached Percy Crosby's strip in popularity, it was successful enough to keep running until Bishop's retirement in 1974.

Harry Hanan died January 19 at the age of 65. This British cartoonist created the pantomime strip LOUIE, which enjoyed a vogue in the '50s and '60s. Hanan created LOUIE in 1947 in England. Emigrating to the U.S. the following year, he saw his strip gain great popularity over the next two decades. Then it declined in popularity, so that when Hanan called it quits in 1975, the strip was not continuned by anyone else.

John J. Liney, Jr., 69, died January 20th of a heart condition that had bothered him for quite a while. He was the artist on the HENRY daily until 1969 when he retired, to be replaced by Jack Tippit. Liney took over the daily strip from HENRY's late creator Carl Anderson. Liney had been an art student of Anderson's, and, along with Dan Trachte, who does the Sunday HENRY, was one of Anderson's assistants. It was Liney who drew the Dell HENRY comic books.

**Star Trek**

Jack Kirby is alive, and, apparently, busy. Forum Productions, Ltd. announced "Jack Kirby's CAPTAIN VICTORY AND THE GALACTIC RANGERS is in development as a movie for 1982-83." This, of course, is based on Kirby's Pacific Comics creation and doesn't belong in my column, but a scoop is a scoop.

After much suspense, Roger Moore has signed to star as James Bond again in OCTOPUSSY. Moore wasn't rushing to sign, supposedly because he wanted more money. Seems producer Jack Schwartzman is going to produce a Bond movie this year or next starring Sean Connery, having bought the rights from Kevin McClory, who had rights to remake THUNDERBALL and, he claimed, make several more Bond films based on stories Ian Fleming and McClory concocted. Rumor is Connery will be paid $5 million. However, Bond producer Albert Broccoli didn't want to meet Moore's figures, so Oliver Tobias, star of ARABIAN ADVENTURE, was tested. Supposedly, he blew his chances by bragging he'd gotten the part. Michael Billington, who'd played the young Russian spy Bond kills in the beginning of THE SPY WHO LOVED ME, was tested. Then American James Brolin, star of MARCUS WELBY, M.D., THE AMITYVILLE HORROR, etc., was tested and the word was spread that he'd landed the part. Suddenly, Moore was signed for the role. Despite Moore's success as Bond, OCTOPUSSY will undoubtedly be his last Bond film. The role is very physically taxing, and Moore says he's not getting any younger. The film will undoubtedly be a hit, and I will again wonder why some American syndicate doesn't distribute a Bond strip.

Another movie hero is still so successful he can star in a new adventure strip almost ten years after his death. THE LEGEND OF BRUCE LEE made its debut on May 23rd. The strip is written by Sharman DiVono, whose credentials for the strip include authorship of the STAR TREK strip, having written a number of the new TOM SWIFT, JR. books, and studying Tae Kwon Do. So the young lady combines a background in both martial arts and the writing of adventure stories. The artist is Fran Matera, who's ghosted strips like REX MORGAN and drawn for TREASURE CHEST comics for many years. The strip is a project of Bruce Lee Enterprises who have been trying to get it started for years. In the late seventies, Milton Caniff and Noel Sickles collaborated on a presentation of the strip. Matera's style is in the Caniff-Sickles school, which is appropriate, since Matera was the fourth artist on DICKIE DARE, the adventure strip created by Caniff. Check out the June 26th BRUCE LEE strip, distributed by the L.A. Times Syndicate.

DiVono has a new collaborator on STAR TREK. No, not a new artist. Ron Harris continues drawing the strip. A new co-writer. Larry Niven, award-winning science-fiction writer, has been plotting the strip for a while. Known for his ingenious plots utilizing hard scientific bases, Niven obviously believes in supplying good old action, as can be seen by this sample strip from March 26th.

Did you know renowned science-fiction and fantasy writer Fritz Lieber wrote BUCK ROGERS in the '60s?

## Comment

By Lou Mougin

There are deaths and there are deaths, and some are more effective than others. Ray Bradbury did a story about that once, "The Killimanjaro Device," in which a time traveller came back to give Ernest Hemingway the right death. Not (for him) a head injury that would leave him unable to write and induce him to blow his brains away with a double-barrelled shotgun, no.

There is a mountain in Africa named Killimanjaro, I thought.

And on the western slope of that mountain was once found the dried and frozen carcass of a leopard. No one has ever explained what the leopard was seeking at that altitude.

We will put you up on that same slope, I thought, on Killimanjaro, near the leopard, and write your name and under it say nobody knew what he was doing here so high, but here he is. And write the date born and died, and go away down toward the hot summer grass and let mainly dark warriors and white hunters and swift okapis know the grave.

Writers kill a lot of people every year. Their typewriters bear a string of notches that'd make John Wesley Hardin envious. The only way you can legally murder a man--excepting wars, unjust executions, prearranged "accidents" and the like--is by proxy, in art. In your imagination. Sometimes, on paper. That might explain a lot more about why people become writers than any one of us would like to think.

As such, a writer has to craft a death carefully. It can be an inconsequential killing, a dramatic demise of a powerful being, a natural passing, an ironic twist of fate. If it is done well, there are few--perhaps no--scenes in literature that surpass an effective death.

If I had Ray Bradbury's Killimanjaro Machine and could adapt it to travel in the realm of comics, I can think of a few characters I'd pull out of the fire: Sharon Carter, Batwoman, Omega, maybe even Gwen Stacy. A Milt Caniff fan would probably go for Raven Sherman first-of all. There's more than a few, too, that I'd prevent the revival of: Llyra, the Super-Skrull, Silvermane. But that's all a matter of personal taste, and therefore irrelevant.

What is relevant is this: comics characters can be killed off so well, so dramatically, that no attempt could be justifiably made to revive the character. And some deaths are so effective that, even if they ARE revived successfully, the original demise remains in the mind forever. Examples: when Batman, Robin and Alfred were separated from each other, on the trail of the Tri-State Gang in 1964 (DETECTIVE #328, "Gotham Gang Line-Up!), each party was convinced that the other had perished and was out to avenge the murder. Alfred caught sight of the Dynamic Duo just as a crane was about to drop a boulder on them. Gunning his motorcycle, he just managed to shove them out of the way and take the impact himself. At the time, this was intended as a very real death. Batman and Robin vengefully slammed the crooks into a pit with a bulldozer blade. Later, thanks to Alfred's presence on the BATMAN TV show, he was revived as the evil Outsider's alter-ego, but it hardly diluted the impact of DETECTIVE #328.

In X-MEN #42 (1968), the cover bore the banner logo: "The Death of Professor X!" and featured a silhouette of Xavier tumbling limply from his wheelchair, while a blurb below declared, "Not a HOAX! Not a DREAM! Not an IMAGINARY TALE! This is for REAL!" And so it was, for Charles Xavier heroically gave his life to save the world from Grotesk. The Angel bore his body in the last full-page panel while the Beast, Cyclops, Marvel Girl and Iceman looked on in shocked silence. It was not until the original X-MEN series faced cancellation (and WAS, one issue later) that Professor X was brought back, in a fill-in issue written by Denny O'Neil, and the "cheat" ending was given that it was the reformed villain, the Changeling, who died, IMITATING Charles Xavier.

Then there have always been the effective deaths which were not undone by flukey "revivals." Menthor, of the THUNDER Agents, was never a very "deep" character, but by stalking across a room full of gunmen, getting shot up repeatedly and having to stagger into a laser-trap to save his fellow, he created an unmatchable death scene. In the JONAH HEX SPECTACULAR, the old bounty hunter buys it in a Wild Bill Hickok manner, getting shot with a double-barrelled shotgun at a poker game with no rhyme or reason. "Better get me up offa this floor, boy," he says to a tearful friend. "It's cold--" Then the end. And, of course, the post-humous taxidermy on his body, leaving him a statue outside of an amusement park. Now THAT'S a story we'll probably carry to out own graves.

A supporting character can die just as effectively as any super-star hero. Remember James Lamer, from MASTER OF KUNG FU? A cynical failure who took to the bottle, he got drummed back into service alongside the woman he hated most in the world, Leiko Wu, whom he considered responsible for the death of his lover. In the end, Lamer triumphed over his self-hatred, saved Leiko from death, and got shot in the back while touching two wires together that accomplished his mission of demolition, gasping, "For you, Jennie," before he died. We all felt that, and Lamer had only been around for less than ten issues. And fandom as a whole is familiar with the SPIRIT story "Ten Minutes," about Freddy, the Brooklyn kid who turns thief, kills an old friend almost by mistake, and gets chased to his certain demise in seven pages covering the last ten minutes of his life. We remember that one vividly, and it's over thirty years since it appeared.

What about the deaths that just didn't come off? There've been hordes of them! They're easier to lump into categories, so I'll try to formulate some:

1) The death that loses effectivity in a "group." If too many heroes share the focus within a story, it dilutes the impact of the death of any one of them. I never got too worked up over the demise of Lightning Lad, since there were about 17 other members of the Legion at the time, and it's hard to recall the way Invisible Kid and Chemical King crossed the bar. The Legion of Super-Heroes is just too dense for you to worry much about any one given member. Also, the fact that the "Adult Legion" story has already given us the names of most of the "deaders" deadens the impact. (Let's see, we've crossed off Chemical King, that means Shadow Lass is gonna catch it next...) For some reason, the death of the Swordsman in GIANT-SIZE AVENGERS #2 never affected me much, though Englehart handled it exceptionally well. I didn't shed too many tears when the Red Tornado got blown up twice, either. As an exception, I will concede that Ferro Lad's passing was pretty well-handled by Jim Shooter; one out of four isn't bad.

2) The death that happens just to get a character out of the way. Marvel did this wholesale in the late Seventies to eliminate all the heroes created during their expansion and lost during their contraction. Omega, Deathlok, Thunderbird, Mimic, Satana and the Zombie (who had a very nice death issue, thank you) all fit into this category one way or the other.

3) The death that happens gratuitously for story value. In other words, the writer needs a sacrificial lamb to put on the altar so that the hero will have something to avenge or some villain to truly put the whup on. A lot of women get it in the neck here, although Steve Trevor, or Steve Trevor-Howard, or Steve Trevor-Howard-Trevor, or whoever, is the real veteran, having gotten killed almost as many times as Dracula. But most of the other deaths are females: Gwen Stacy in SPIDER-MAN, Batwoman in DETECTIVE, Sharon Carter in CAPTAIN AMERICA. And there's always a steady stream of fathers, mothers, aunts, uncles, brothers, sisters, wives or assorted next of kin to be disposed of in origin stories, from Bruce Wayne's parents in BATMAN all the way down to the Little Guy in DESTROYER DUCK. Most of these deaths come off as cheap tricks, and the rest are merely cliches. For a long time, in fact, WHAT IF? from Marvel was an undertaker's delight, killing off alternate-versions of heroes by the truckload: Iron Man, the Spirit of '76, Flash Thompson, three versions of Nova, Bucky Barnes (as Captain America), Ghost Rider, Nick Fury, Rick Jones, Iron Man AGAIN, Captain America,

Phoenix (and the whole universe), the Hulk, and the whole universe again, with Korvac. Kind of a morbid series.

Girl friends of heroes die off a lot too, especially at Marvel, unless they break up with the hero. We've covered Gwen Stacy, but there was also Maria, Hank Pym's first wife; Janice Cord, Iron Man's old flame; Una, the beloved of Captain Marvel; Nick Fury's first girl friend, Pamela Hawley; the Flash's wife, Iris Allen; the Earth-Two Catwoman, wife of the Golden Age Batman; and switching sexes here a bit, two Larry Lances, one for Earth-One and one for Earth-Two, both beloveds of the Black Canary. This may be just a way to get the hero or heroine out of marrying a long-time lover... though, with the Lois Lane-Superman thing going on for forty years, I hardly see the need--but, more than likely, I think Mario Puzo hit it straight on in FOOLS DIE:

"You writers, you always make the girl die in the end," she said. "Do you know why? Because it's the easiest way to get rid of them. You're tired of them and you don't want to be the villain. So you just kill her and then you cry and you're the hero. You're such hypocrites. You always want to ditch women... Don't you ever kill me off, you (expletive deleted)."

By the way, the speaker, a woman named Janelle, dies shortly after this in the novel.

So what's an effective death? We can step around the question a bit by saying it's a death that FEELS right, like Bradbury putting Hemingway on Killimanjaro. But how do we make it right? Maybe I can try and formulate a few pointers:

1) Is this death really necessary? A writer should take a second look at the character he's trying to kill off. Will his or her removal from the series improve the book, or cheapen it? Will enough readers be affected by it to make it worthwhile? Or will the response be so overwhelmingly negative as to turn people off the book entirely? (Remember, there are still some folks out there who have never read SPIDER-MAN past the Gwen Stacy death issue.) More importantly--is the writer simply trying to make a name for himself by killing off an important character?

2) The fewer principals around, the better. The large-group situation surrounding the Legion of Super-Heroes or the Avengers makes it hard to care when a character, usually a minor one, is snuffed. There's such an ample supply, one or two less won't hurt us. The small group can be a showcase for some excellent death-scenes, such as Red Ryan's in CHALLENGERS OF THE UNKNOWN or Phoenix and Professor X in X-MEN.

3) Has the character been developed well enough for us to even care when he or she dies? Thunderbird had been around all of three issues when he was blown to smithereens in X-MEN #95. Who cared? The same goes for Invisible Kid or Chemical King, or Egghead of the THUNDER Squad.

4) If possible, the character should die within his own series. This increases the drama a thousandfold. When Jonah Hex got shot, Alfred got crushed and Methor got zapped, and, more recently, Captain Marvel succumbed to cancer, the fact that they did so within their own strips, which fans sought out specifically for the reason of reading about these characters, resulted in the production of classics. When Batwoman, Deathlok, Omega and the second Blue Beetle died as guest-stars in other strips, it lessened the impact.

5) Play fair. Make the character consistent with his previous appearances, and don't kill him just to get back at another comics creator. Deathlok was lobotomized from a surly Jonah Hex-style cyborg to a computer-controlled robot for his death scene, which came about, one suspects, just because nobody wanted to write the character anymore. Steve Gerber, in RAMPAGING HULK, didn't care a fig about Bloodstone and called him (and, by extension, his creators) a blithering idiot before he killed him off. Steven Grant attempted to "get back" at Gerber by distorting the persona of Omega in THE DEFENDERS and making him and his "son," James-Michael Starling, pathetic failures in their deaths. Gerber has recently landed another sucker-punch, of course, in killing off a clone of Howard the Duck. Except for this last incidence, all such attempts come off as cheap shots and aren't likely to win the authors any points with their readers, who often care a great deal about the characters another writer may have a personal vendetta against.

6) Don't kill a character just to kill a character. There was no need to finish off Sharon Carter in CAPTAIN AMERICA, or Batwoman in DETECTIVE, or Betty Dean in SUPER-VILLAIN TEAM-UP. The writer may make fans remember a story by doing so, but they may not remember it pleasurably. There haven't been any prowling lynch-mobs at cons...yet.

7) Do it dramatically. Again, we have the examples of Jonah Hex, Alfred, Menthor, Captain Marvel and Phoenix. The passings of these characters were done with consummate skill on the parts of both writer and artist, and we also got to see the effect the deaths had on the surviving characters as well (mourning, interment, changing lives, etc.).

8) Most importantly, let the dead stay dead. Wonder Man passed away in a classic story in AVENGERS #9. Marvel brought him back twelve years later to spite DC for producing POWER GIRL, and he's been a weak sister ever since. Warlock should never return to the land of the living. And the bringing-back of villains like the Super-Skrull, Silvermane and Llyra is a breach of judgment, taste and good sense. Exceptions to the rule may be found in the cases of Lightning Lad, Professor X and Alfred, but they're far and few between. As somebody else said, if you can't bring John Lennon back from the dead, why bother with Phoenix?

It's strange to remember how well-done death scenes affect you, even decades after you read the stories. Want to know two really weird ones from my misspent childhood? I'll tell you anyway. In TALES TO ASTONISH #47, Ernie Hart scripted an Ant-Man and Wasp story in which Trägo, a mad trumpeter, induced a garden snake to attack the helpless heroes in an anthill. An ant named Korr heroically threw himself in the snake's path, and, with his death, bought time for Hank Pym to release his shrinking gas and cut the dragon-sized reptile down to size. At the last of the story, Hank confessed to Jan, "I've been thinking about Korr! He was only an ant, but..." "I know, Henry. I know how you feel," replied the Wasp. The twosome walked off in the last panel as a caption quoted the familiar, "Greater love hath no man than he who giveth his life for a friend." And another one: in ADVENTURE #312, it was made clear that one Legionnaire would have to give his or her life in a sacrificial ceremony to revive the dead Lightning Lad. Chameleon Boy's pet, Proty, a shapeless, protoplasmic blob, saw Saturn Girl preparing a device that would ensure her death and pass her life-force on to her dead lover. To save her, Proty ran past her into a cave, into which she followed him to bring him back. She became lost, Proty assumed her form, and he died in her place to bring the super-hero back. We didn't know the truth until the real Saturn Girl emerged from the cave, and we saw the duplicate changing to its Proty-form in death.

Now these, mind you, were two animals. And their deaths had more impact on me, at the time, than scores of gratuitous slayings in comic books since then.

I'd like to feel that again, when somebody important dies in a comic book. Life isn't cheap. And, if we're led to regret a death in fiction, it may just make us a little bit more considerate of the living. Or it may just make for a better story.

And that, I think, is what an effective death is really all about.

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